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THE LIBRARY OF CONGRESS

*Quarterly  
Journal*

OF CURRENT ACQUISITIONS

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THE LIBRARY OF CONGRESS  
*Quarterly Journal*  
OF CURRENT ACQUISITIONS

## Contents

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covering the acquisitions of  
October + November + December  
1944

PUBLISHED AS A SUPPLEMENT TO THE ANNUAL  
REPORT OF THE LIBRARIAN OF CONGRESS.

## CANONS OF SELECTION

### I

THE LIBRARY OF CONGRESS SHOULD POSSESS IN SOME USEFUL FORM ALL BIBLIOTHECAL MATERIALS NECESSARY TO THE CONGRESS AND TO THE OFFICERS OF GOVERNMENT OF THE UNITED STATES IN THE PERFORMANCE OF THEIR DUTIES.

### II

THE LIBRARY OF CONGRESS SHOULD POSSESS ALL BOOKS AND OTHER MATERIALS (WHETHER IN ORIGINAL OR IN COPY) WHICH EXPRESS AND RECORD THE LIFE AND ACHIEVEMENTS OF THE PEOPLE OF THE UNITED STATES.

### III

THE LIBRARY OF CONGRESS SHOULD POSSESS, IN SOME USEFUL FORM, THE MATERIAL PARTS OF THE RECORDS OF OTHER SOCIETIES, PAST AND PRESENT, AND SHOULD ACCUMULATE, IN ORIGINAL OR IN COPY, FULL AND REPRESENTATIVE COLLECTIONS OF THE WRITTEN RECORDS OF THOSE SOCIETIES AND PEOPLES WHOSE EXPERIENCE IS OF MOST IMMEDIATE CONCERN TO THE PEOPLE OF THE UNITED STATES.

*From the Annual Report of the Librarian of Congress  
for 1940*

## The Woodrow Wilson Collection

WHEN the Woodrow Wilson Papers arrived in Amherst, Massachusetts in the spring of 1925, the authorized biographer, looking into the truck which had brought them, said—with more than a touch of dismay—“Five tons of papers! What in the world am I to do with them?” Allowing for an understandable tendency to exaggerate at such a moment, Mr. Ray Stannard Baker’s remark pretty well expressed a feeling which came back to him many times during the ensuing fourteen years, as he worked with the papers and even, in spite of his own qualms, added to them.

The Woodrow Wilson Collection was indeed in that stage of its existence both inspiring and appalling. The public-spirited desire of Mrs. Wilson to preserve and make proper disposition of all that concerned her husband meant that every such paper she could discover had been loaded into the Amherst-bound truck. Filing cases had come from the White House, boxes from a Washington warehouse, more boxes and cases and packages and loose papers from the home on S Street. The result was a miscellaneous assortment containing pure gold for the biographer and the historian, and also a considerable amount of what might have appeared to many an investigator—but not to all—dead wood. It was, in short, a typical collection of personal papers, but with this enormous difference: the man who had lived and worked with these papers had been President of the United States and had led the people of his country not only through a domestic program of great importance, but through the First World War and the heart-breaking efforts after the war to establish a league of nations and a permanent peace. Here was Woodrow Wilson’s record,

a part of the evidence by which he was to be judged, and with him the country he served.

The papers, when they had been unloaded—part of them were stored in the fireproof library building of the College for greater safety—were found to be in a good deal of disorder, though certain blocks of partially arranged material appeared. The Official File, maintained at the Executive Office, was an entity and had an index of sorts. There were personal or confidential series, with inadequate indexes. There were small packages containing both personal and official papers which appeared to have been segregated by the President himself, with no discernible arrangement. There were the Peace Conference papers, only partially and scatteringly arranged. And there was the correspondence file, carefully kept by Mrs. Wilson's brother John Randolph Bolling after the President's retirement.

These blocks of semi-organized papers, together with the letter-books, formed only a part of the collection. In addition there were many miscellaneous papers, such as correspondence which had not fallen into any of the files described above, much of it going back into the pre-presidential period; notes and manuscripts of lectures, speeches and articles; old family letters; receipted bills; clippings.

Obviously something had to be done to facilitate the use of the collection. After a good deal of thought, it was decided to divide the Official File, keeping out only the papers which the biographer planned to use.<sup>1</sup> The personal, or confidential, files were thrown together and were, with the unarranged correspondence, made into three series: a Name File (alphabetical); a Subject File (alphabetical); and a Chronological File. The papers which had been segregated by the President became a separate series. A "notes for addresses" file was set up, and another for such texts of public papers as had been

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<sup>1</sup> No small job in itself, taking the time of one assistant for the greater part of a year. A number of highly specialized assistants worked with Mr. Baker on the Woodrow Wilson Papers for varying lengths of time. Among them were Dr. A. Howard Meneely, now President of Wheaton College, and Dr. Harley A. Notter, now Adviser in the Office of Special Political Affairs, Department of State.

preserved. Certain of the miscellaneous unorganized material and all of the Peace Conference papers were merely stored, with little attempt at use and none at arrangement.<sup>2</sup>

In the spring of 1939 when Mr. Baker's work on the biography had been completed, the whole collection passed into the custody of one of his assistants, Miss Katharine E. Brand. At Mrs. Wilson's wish the papers were prepared during the summer for transfer to the Library of Congress, and in the fall of the year the transfer was made, a truck being dispatched by the Library for the purpose.

Upon reaching its destination the collection was transferred, with as much speed as possible, to the three-inch box portfolios so familiar to all who have consulted papers in the Division of Manuscripts; but it was not made immediately available to readers. Some ten months passed—from October 1939 to July of the following year—before the papers were declared open to the public under special conditions. In the interval before that announcement the arrangement which had prevailed during the use of the papers by the biographer was gradually shifted. The original grouping was kept so far as possible in accordance with the policy of the Library in dealing with presidential collections, but certain changes were made in the interest of what would be, it was hoped, a permanent archival arrangement. This process was by its very nature slow, and had been by no means completed when the collection was declared open in July 1940. The notice carried by the *AMERICAN HISTORICAL REVIEW* at that time read:

Permission to use the Woodrow Wilson Papers in the Library of Congress may now be requested through either Dr. St. George L. Sioussat, chief of the Division of Manuscripts, or Miss Katharine E. Brand, special custodian of the papers. All requests will be referred to Mrs. Woodrow Wilson. Work upon the final arrangement and indexing of the collection is still in an early stage, and those granted permission to examine the

<sup>2</sup> The Peace Conference papers were not used during their stay in Amherst. Mr. Baker's books on that subject (*WOODROW WILSON AND WORLD SETTLEMENT*, 3 vols.) had been completed in 1923, and he could not, because of ill health, carry the biography beyond November 1918, the ending of the war. From time to time certain boxes of papers for which the biographer had no further use were shipped to the Library of Congress, and there stored under seal.

papers will therefore of necessity be required to work within the present limitations.

By that time there were, however, ten clearly defined series<sup>3</sup> with, as finding tools, a loose-leaf book of descriptive material, the card index which accompanied the Official File, and the beginning of a new finding-index of letters written by Woodrow Wilson.<sup>4</sup>

<sup>3</sup> Which later became nine. See pp. 6-7.

<sup>4</sup> Processing of the papers continued, as time permitted, the results to date being most conveniently described, perhaps, by the brief introductory pages at the front of the present descriptive book, as follows:

<i>Series</i>	<i>Boxes</i>	<i>Description</i>
I	30	Miscellaneous items. Chronologically arranged. <i>List available.</i>
II	182	1761-1921. Personal and official papers. Chronologically arranged. <i>Finding-index of out-letters available.</i> [For papers Dec. 3, 1918-July 8, 1919, see VIII-A]
III	33	1877-1924. Notes and manuscripts; proofs; papers relating to academic lectures. A. Notes and manuscripts relating for the most part to speeches, public statements and articles by Woodrow Wilson. Published reports of speeches included; and notations as to speeches which do not appear in the collection. Chronologically arranged. <i>Index through 1918 available.</i> B. Notes, manuscripts and proofs relating to books by Woodrow Wilson. 1885-1908. <i>List available.</i> C. Miscellaneous papers relating to Woodrow Wilson's academic lectures. Early period, dates not determined in all cases. <i>List available.</i>
IV	11	1883-1913. Correspondence between Woodrow Wilson and Ellen Axson Wilson. <i>RESTRICTED.</i>
V	44	1912-1913. New Jersey File. Rough alphabetical order, as kept by Woodrow Wilson's secretarial staff at the time. Largely incoming letters.
VI	630	1912-1921. Official File, kept at the Executive Office during the Wilson Administration. Numbered file, 1-5516. <i>List of folders (number, content, and inclusive dates) available; also name and subject index prepared by Executive Office staff at the time; and double finding-index of out-letters, one set arranged alphabetically, the other chronologically.</i>
VII	31	1913-1921. Letter-press books. Chronological arrangement within each book. <i>Separate index at the front of each book.</i>
VIII	201	1918-1919. Peace Conference Papers. A. Correspondence and other papers kept for the most part by Woodrow Wilson and his confidential secretary, Gilbert F. Close. Chronological arrangement. Dec. 3, 1918-July 8, 1919. <i>Finding-index of out-letters available.</i> B. Routine correspondence and papers, kept by various assistants. Chronological series, 1918-1919; and topical file of in-letters only. <i>Topical file list available.</i> C. Minutes of meetings, reports of committees and commissions,

Thus partially equipped, the custodian, acting as Mrs. Wilson's representative and with the help and cooperation of the Chief of the Division of Manuscripts, began the service of the Woodrow Wilson Papers to qualified readers. Permission to consult the collection was much sought after in the years following its acquisition by the Library; the papers, in whole or in part, were examined, between July 1940 and July 1944, by some forty-nine readers.<sup>5</sup> As was to be expected approaches were made from many points of view. Representatives of the Department of State, after their first intensive examination of papers in the post-Armistice, pre-Peace Conference period for the volumes of *FOREIGN RELATIONS* then in preparation, referred to the collection from time to time for specific information, and continue to do so. Other agencies of the Government have likewise found the collection useful—the Department of Labor, the Department of Agriculture, the Supreme Court, the Federal Trade Commission, the National Archives. Historians have consulted the papers for new material upon the Wilson period as a whole and upon special subjects in the fields of both domestic and foreign affairs. Biographers have sought and found new light upon the complex character of Woodrow Wilson and biographers of others have supplemented their primary research by a partial examination of the Wilson Collection.<sup>6</sup>

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bulletins, etc. Largely multicopy and printed material. *Lists available.*

**IX 30 1921-1924.** Correspondence File kept after Woodrow Wilson's retirement.  
Alphabetical arrangement. *Finding-index of out-letters in preparation.*

It will be seen that Series I takes care of much of the miscellaneous material, such as diaries, bills, clippings, etc. Series II includes the personal and confidential files, the material which the President himself had segregated, and so on. The brief descriptions of Series III to IX will be self-explanatory, as will the statements in regard to lists and indexes. The collection fills 1192 three-inch box portfolios, and two larger containers.

<sup>5</sup> The figure given does not include requests for information which came in by mail and telephone. The period includes of course the early years of World War II during which the Division of Manuscripts was little used by readers, many of its collections being evacuated to places of greater safety. Approximately half of the Wilson Collection was evacuated.

<sup>6</sup> See publications, 1940-1944, based in part upon research in the Woodrow Wilson Collection, by Henry W. Bragdon, David Loth, Josephus Daniels, Thomas A. Bailey, W. H. Callcott, William Diamond, Harry N. Howard, Dixon Wecter, Arthur S. Link, H. C. Peterson, James M. Read and others.

One interesting result of the presence of the Woodrow Wilson Collection in the Library of Congress is the magnetic force which it appears to exercise. Papers of a number of other public men of the period or Wilson letters from the papers of old friends and associates have been drawn into the Division of Manuscripts since the coming of the Wilson Papers. These have not been incorporated in the Wilson Collection, for that was thought neither desirable from the Library's standpoint, nor fair to the donors; each collection is an entity, in its own name. Among these valuable additions to the Library's holdings should be named first of all the Ray Stannard Baker Collection, consisting of: (1) Mr. Baker's correspondence during the fourteen years of his work on the Wilson biography; (2) the material which he himself gathered during that time—memoranda of interviews, original letters, copies of original letters, printed matter; and (3) a considerable body of notes made by one of his assistants dealing especially with the period 1916-1918. Other collections received directly or indirectly through the coming of the Wilson Collection include: the papers of Albert S. Burleson, Postmaster General in the Wilson cabinet and of Thomas W. Gregory, Attorney General under Wilson; and Woodrow Wilson letters—originals or photocopies—from the papers of George Creel, head of the Committee on Public Information during World War I, A. Mitchell Palmer, Attorney General in Wilson's cabinet, Edward W. Bok, Cyrus H. McCormick, Edwin A. Alderman, Richard Heath Dabney, Henry Morgenthau, Sr., Theodore Marburg, Lawrence C. Woods, Louis Seibold, Hamilton Holt, Mr. and Mrs. Arthur W. Tedcastle, Mrs. Crawford H. Toy, Miss Florence S. Hoyt and others. In these and in the Baker Collection there are to be found a good many letters of which no copies exist in the Woodrow Wilson Papers since Mr. Wilson did not, in his early years especially, keep copies of all his own letters.

No discussion of the history, arrangement and use of the Woodrow Wilson Collection would be complete without some suggestion of its actual content, its contribution. The type

of material included is suggested of course by the eight volume of the authorized biography, but since one of the biographer's problems was that of elimination, and since the narrative could not be carried to the end of Wilson's life, much material remains practically untouched.

The notes, manuscripts, proofs of the early literary period <sup>7</sup> including notes for the great book of which Wilson often thought and talked but which he never wrote, *THE PHILOSOPHY OF POLITICS* ("P. o. P.")—all these have been little used. The vast Official File, difficult of access and full of unrewarding paper, yields nevertheless a great deal of untapped material in the political field and upon the administration of various Government departments. The materials dealing with relations between the United States and Russia during and after the 1917 revolutions have thus far been only briefly considered by those who have consulted the Wilson Papers.

The period from July 1919 to March 1921 understandably, but unfortunately, lacks complete documentation. The fact that no adequate study of those months has been made, however, gives such papers as do exist considerable interest and importance. In addition to correspondence, there are occasional notes and drafts for messages, among the latter an unused manuscript of early 1920 in which the President set forth his plan for an immediate challenge to the voters of the country to express their "sovereign wish with regard to the treaty." The preparatory memoranda for his appeal to the country in October 1920 include a paragraph, painfully typed out on his own machine, which is poignant enough in view of events which followed:

This election is to be a genuine national referendum. The determination of a great policy, upon which the influence and authority of the United States in the world must depend is not to be left to groups of politicians of either party but to be referred to the people themselves for a sovereign mandate to their representatives. They are to instruct their own government what they wish done.

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<sup>7</sup> See p. 6, Series III, B.

And his prescience as to future relationships of the Americas was expressed in a letter to the Secretary of State about the same time:

. . . I believe the union in action and thought of this hemisphere will be of the greatest consequence to the world in the future and that we ought not to omit anything that may possibly bring it about . . .

Last and perhaps least, though far from negligible to the biographer, is the "S Street File" kept for Mr. Wilson after his retirement from the White House. Here the politician, the historian, the biographer, will pause before the picture which transpires—a man broken physically, protected at every possible point from the harsh thrusts of life, bitter at times, and irritable as illness produces irritability, and yet himself untouched in the higher reaches of his own spirit. This last group of papers is not for the immature student, eager for sensational discoveries, for violent denouements; it is for the understanding, the compassionate and the wise, and for such it will yield the stuff of which tragedy and heroism are made.

And yet, if experience is to be trusted in matters such as this, tragedy and courage to face the temporary obscurement of great ideals are not what will remain in the minds of those who pore over the record in future years. They will remember, rather, the powerful impact of words like these, spoken by the President of the United States in Carlisle, England, as the peoples of the world had just emerged from the shattering battles of the First World War:

. . . what the world is now seeking to do is to return to the paths of duty, to turn away from the savagery of interest to the dignity of the performance of right. And I believe that as this war has drawn the nations temporarily together in a combination of physical force we shall now be drawn together in a combination of moral force that will be irresistible.

It is moral force that is irresistible. . . .

KATHARINE E. BRAND  
Assistant, Division of Manuscripts

## The Kebler Addition to the Don Quixote Collection

THE Cervantes collection at the Library of Congress, already worthy of note for its extent and quality, has increased in stature and usefulness as the result of a munificent gift from Mr. Leonard Kebler, the distinguished bibliophile, who last August presented the Library with a score of editions of *Don Quixote de la Mancha*. The original Spanish and seven other languages are represented in the thirty-seven separate volumes totalled by this gift. English is represented with the largest number of editions and volumes—nine and nineteen, respectively; Spanish, with three editions of one volume each; French and German, with two one-volume editions; Danish, Dutch, Italian and Portuguese, with one edition for each language, ranging from one to six volumes.

From both a scholarly and a mundane point of view, the Kebler gift would be of outstanding value to any library. One of the Spanish editions, for instance, is an extremely rare one, as will be explained later. Also of great rarity and acknowledged high trade value are the first editions of Shelton's translation into English of the first and second parts of Cervantes' romance. However, not only collectors of rare books, but serious students of the vicissitudes through which the text has gone, as well as those interested in the arts, sacred and profane, of translating or in the history of printing, engraving and book-binding, will find much which is exciting or rewarding in most of these thirty-seven volumes.

To evaluate the importance of the new acquisitions, a few facts about the history of the immortal work of Cervantes may

prove useful. Nowadays, in bibliographies and criticism, the writer has to specify whether he is referring to Part I, Part II, or the whole work. But in the first ten years it was not so; from 1605 to 1615 *Don Quixote* meant Part I. The title pages of the Spanish or English editions which appeared in the course of that decade made no mention of parts—the original Spanish was simply *El ingenioso hidalgo Don Quixote de la Mancha*; the English version, THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON QUIXOTE OF THE MANCHA. But as soon as a belated Second Part appeared in 1615 (one which the public did not expect and which Cervantes might not have composed if a spurious “second tome” had not appeared in 1614), it became necessary to distinguish parts.

Four of the early editions of the part-which-was-taken-for-the-whole are included in the Kebler gift. Three are in the original Spanish; one in English. Those in Spanish are the fifth edition (Valencia, 1605); the eighth<sup>1</sup> (Madrid, 1608); and the first reprint of the 1607 Brussels edition. This reprint, made in 1611, is not to be confused with one issued in 1617 to accompany a Part II published the year before. The 1617 reprint’s title was *Primera parte del ingenioso hidalgo Don Quixote de la Mancha*—this being the first time that the words “first part” were used on the title page. It may be noted that ten different editions of the original *Don Quixote* appeared before the Part II; six of them in 1605, the year of publication, showing that Cervantes’ romance was indeed “the book of the year” among Spaniards. In the next five years it was reprinted in Brussels and Milan as if to permit those Spaniards who were empire-building in Italy and the Low Countries to catch up with the national best seller.

The title page of the 1605 Valencia edition reads: *El ingenioso hidalgo don Quixote de la Mancha.<sup>2</sup> Compuesto por Miguel de*

<sup>1</sup> “The fifth edition,” “the eighth”: so designated by Homero Seris in *La Colección Cervantina de la Sociedad Hispánica de América* (University of Illinois Studies, 1920).

<sup>2</sup> It wasn’t until 1819 that the *x* of “Quixote” was definitively changed to the *j* of the present Spanish spelling. In that year the Spanish Academy brought out a new edition of the novel in the title and text of which the hero’s name was no longer spelled “Quixote,” but “Quijote.”

*Cervantes Saavedra . . . Impresso con licencia, en Valencia, en casa de Pedro Patricio Mey, 1605.* This is one of the various editions published the very first year; its main characteristic is the abundance of arbitrary emendations and insertions of words and phrases. To give just one example, where the authentic text reads "y avisassen a su padre, de su hallazgo," this edition tautologically says "y avisassen a su padre, *haciéndole saber* de su hallazgo." There are copies of this Valencia edition in the Williams College, Boston Public and New York Public Libraries, as well as in the Hispanic Society of America (2), the British Museum (2), the Public Library of La Plata, Argentina, the National Library of Paris and several Spanish collections.

Quite different, as to authenticity, is the Madrid edition of 1608, issued by the same Juan de la Cuesta who first printed the book, which contains the revised text upon which many important editions have been founded. Ticknor states that "having received the final corrections of Cervantes, [it] has been followed ever since and is one of the most sought for and valued." Whether it was or was not corrected by Cervantes himself (Fitzmaurice-Kelly, like Cortejón, strongly doubts it), its textual importance has been acknowledged time and time again, as in 1797, when the erudite Pellicer used it as the basis for his notable edition, so often reprinted, and a century later, when Montaner y Simón issued it in facsimile. In 1884, together with the first edition of the Part II, it was sold in London for 210 pounds sterling. Its extreme rarity is evidenced by the fact that the well informed Leopoldo Rius only knew, in 1895, of eight extant copies of it. Copies of this important edition are found in the New York Public (3), Boston Public, Huntington and Williams College Libraries, the Hispanic Society of America, the British Museum (2) and the National Libraries of Madrid and Paris.

The third *Don Quixote* in Spanish, recently presented to the Library, is a 1611 reprint of the 1607 Brussels edition, which wisely corrected many of the typographical errors of the second Madrid edition and boldly altered the text where Cervantes

had committed contradictions such as letting Sancho Panza ride on his donkey, even though it had already been stolen. The Brussels text is also worthy of mention because the first English translation, that of Shelton, was founded on it, which is a fact of importance in determining the injustice of charges that Shelton had followed an Italian version, when the truth was that both he and the Italian translator had used the Brussels text. This 1611 reprint was the last edition of Part I of *Don Quixote* published before the appearance of the Part II and of the first rendering into a foreign language. The New York Public Library, the Hispanic Society of America (3), the British Museum (2), the National Library of Paris and the Boston and New York Public Libraries have copies of this edition.

The first foreign version referred to above started *Don Quixote* on its career as one of the world's best loved classics. It was the work of Thomas Shelton, who, presumably in 1607, Englished the Spanish story "in the space of forty daies: being thereunto more than halfe enforced, through the importunitie of a very deere friend that was desirous to understand the subiect." Its title page reads: THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT, DON QVIXOTE OF THE MANCHA. TRANSLATED OUT OF THE SPANISH. LONDON, PRINTED BY WILLIAM STANSBY, FOR ED. BLOUNT AND W. BARRET. 1612.

This is a finely preserved copy of the "true" first edition of Part I, in the English language. The 1612 edition has been known to dealers in rare books for only a little over fifty years. Until 1892 the undated edition of 1620 was credited with being the first. The majority of the twenty-odd known copies are in the United States, as pointed out by E. B. Knowles Jr., in an article published in THE PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF AMERICA (third quarter, 1943). One of them has long been in the possession of the Library of Congress, but the Kebler copy, which it is now the privilege of the Library to own, will not find its place in the shelves of the Rare Book collection as a mere duplicate adding nothing but pecu-

niary value. On the contrary it enhances the merit of the existing copy, owing to the fact that these two copies of the same edition are not absolutely identical. As Mr. Knowles explains in his article, copies of the same issue were apt to vary from each other in seventeenth-century England, because of the "vagaries" of printing at that time. The existing "Congressional copy," for instance, is the third highest in degree of correctness of the seventeen examined by Mr. Knowles. The new copy given by Mr. Kebler to the Library is the one that has the largest number of variants. Students of early typography would be interested in comparing the two copies of Shelton's Part I that the Library now owns.

The twenty or so other copies of Shelton's Part I, 1612 edition, are found in England, Spain, and the United States—at the Harvard, Huntington, New York Public and Pierpont Morgan Libraries, as well as in a number of private collections.

The four editions described so far (three in Spanish and one in English) have in common the absence of any notation to the effect that they are not the whole work but simply the first part. It wasn't until Part II appeared (1615) that it became necessary for publishers to become more specific. This is what one finds exemplified in two other rare items included in the Kebler gift. They are two volumes bound in red morocco. The same engraved title page is used for both, except for the words "The first parte" in one and "The second parte" in the other. The main title in both engraved title pages is: **THE HISTORY OF DON-QVICHOTE.** Only the second volume has an additional printed title page. This reads:

**THE SECOND PART OF THE HISTORY OF THE VALOROUS AND WITTY KNIGHT-ERRANT, DON QUIXOTE OF THE MANCHA.  
WRITTEN IN SPANISH BY MICHAEL CERUANTES: AND NOW TRANSLATED INTO ENGLISH. LONDON, PRINTED FOR EDWARD BLOUNT. 1620.**

Authorities now agree that the undated "first parte" described above was published in 1620 also. For a long time it was thought to be the 1612 first edition of Shelton's work. In this respect it is interesting to note that on the back of the red

morocco binding of this first volume the date 1612 (instead of 1620) was printed in gold by a former owner. If this volume is the second edition of Part I, the second volume is the first edition of Part II. This combination has been called by rare book collectors and dealers "the first complete edition of *Don Quixote* in English" or "the first edition in English of the complete work," inasmuch as the first volume was a reprint necessitated by the fact that when the second part of *Don Quixote* was finally offered to the English public eight years had elapsed since the publication of the beginning of the story.<sup>3</sup> However, the first dealer who had the good luck of owning a combination of the first editions of both parts emphasized that what he had for sale was "the genuine first edition of the complete work" (one such combination sold at the end of the last century for 106 pounds sterling). The Library of Congress has owned for some time one of these so-called genuine combinations, physically in the form of two-volumes-in-one, bound in old calf.

The Harvard, Boston Public and Carl H. Pforzheimer Libraries have both 1620 editions; Williams College has only Part II. The British Museum has two sets; the Central Library of Barcelona one.

It is a source of pride for England's Hispanophiles that their country was not only the first to translate *Don Quixote* but also the most insistent in improving the quality of the translation. This shows sound scholarship as well as discrimination on the part of the reading public. The Shelton translation and six other items in the Kebler set presented to the Library of Congress bear witness to the fact emphasized by James Fitzmaurice-Kelly that since early in the seventeenth century England "has been foremost in paying tribute to an amazing masterpiece."

The six items referred to are all first editions of new English translations which appeared in the course of three quarters

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<sup>3</sup> In the first volume of ENGLISH LITERATURE 1475-1700, catalogue of the Carl H. Pforzheimer Library, published in 1940, this 1620 combination is referred to as: "First complete edition: second edition of the first part, first edition of the second."

of a century—those by John Stevens, 1700; Peter Motteux, 1700–1703; Charles Jarvis, 1742; Tobias Smollet, 1755; George Kelley, 1769; and Charles Wilmot, 1774. Two of these translations, those by Motteux and Jarvis, enjoy as much prestige as, or even more than, the old reliable Shelton, as attested by countless reprints and adaptations through the eighteenth, nineteenth and present centuries.

The Kebler copies of these eighteenth-century translations are all unusual both on account of their rarity and because of their fine physical condition. This is emphasized by the fact that the British Museum's first edition of Wilmot is "imperfect, wanting the plates"; only one of the four volumes of the same institution's Motteux belongs to the first edition; and its earliest Stevens is a second edition. The Library is also very fortunate that the 1612 Shelton translation donated by Mr. Kebler should be such a perfect copy, whereas the British Museum copy is "imperfect; wanting the title page and the fourth leaf, which have been supplied in photographic facsimile."

The Stevens translation of Shelton (or rather, revision, only "partly new translated from the original") appeared in 1700. It is illustrated with thirty-three copper plates, engraved from the Brussels Spanish edition of 1662. It may be noted in passing that the latter was considered the earliest illustrated edition of *Don Quixote* until it became known in 1895 that its plates were a reproduction of those in the first Dutch edition, which will later be described in more detail. The Stevens version did not meet with great success; it has only merited one reprinting, dated 1706, which is the one represented at the British Museum and the New York Public Library.

The Motteux translation (1700–1703), highly praised by J. Ozell, who in 1719 published a revision of it after examining the best Spanish texts, enriches the Library's Cervantes collection in the form of a four-volumes-in-two arrangement. The New York Public Library's copy also comprises two volumes. The Hispanic Society of America mentions in its *LIST OF PRINTED BOOKS* (1910) "Vol. I" alone.

The Charles Jarvis translation's first edition is in two handsome volumes, with sixty-eight plates. This famous translation was published for the first time in 1742 and for over the one-hundredth time in 1926. The Kebler copy includes the ninety-page *LIFE OF CERVANTES* written by Gregorio Mayáns & Siscár, His Catholic Majesty's Library-Keeper and "the most eminent scholar of the age." The *LIFE*, in this copy, as in that owned by the British Museum, has a separate title page dated 1738. First editions of this translation are to be found in the following United States libraries: Hispanic Society of America, New York Public, Stanford, Newberry, University of Michigan and University of Texas.

Smollet's translation (1755) is preceded by an account of the author's life, written by the translator himself, and is illustrated with twenty-eight copper plates, including some designed and engraved by William Hogarth. Leopoldo Rius, the eminent Spanish Cervantist who owned more than five hundred editions of *Don Quixote*, says in his authoritative critical bibliography of Cervantes (1895) that Hayman—the artist to whom he seems to attribute the authorship of all the plates—was not successful in his interpretations because his characters "are not at all Spanish." In regard to the iconography of *Don Quixote* it is not amiss to quote what a Venezuelan critic says in a recent book about the true likeness of "the knight of the sorrowful countenance": "Anyone who knows El Greco well realizes that every figure painted by this painter of souls was a portrait of *Don Quixote*".<sup>4</sup> Smollet editions similar to the one which has become the property of the Library of Congress are to be found in the New York Public and University of Michigan Libraries.

The George Kelly and the Charles Henry Wilmot translations (1769 and 1774 respectively), which complete the English section of Mr. Kebler's gift to the Library, were works of no consequence, the former because it was nothing but "Motteux reprinted, with insignificant alterations" (to quote Fitzmaurice-

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<sup>4</sup> *Cervantes, el titán de la literatura y su obra maestra: el Quijote.* Por Carlos Brandt. Editorial Las Novedades. Caracas. 1942.

Kelly), the latter because it was "a free translation, looked at with indifference by the literary people," as Antonio Palau points out in his *Manual del librero hispano-americano*, and to make matters worse, an abridgement. Neither of them seems to have been reprinted.<sup>5</sup> The Kebler two-volume set of Wilmot has the Preface to Part II misplaced; whoever did the binding placed it before the Preface to Part I, in the first volume. Another set of Wilmot that the Library has had for some time also has the two prefaces in the first volume, but in reverse order. The set described by Rius in his bibliography has the two prefaces where they belong, that is, one in each volume. One of the two sets that the British Museum owns has the preface to volume 2 "wanting", according to its **GENERAL CATALOG OF PRINTED BOOKS**. The other set at the British Museum lacks the plates. We have not found references to first editions of Kelly and Wilmot in other United States libraries.

It may be pertinent to explain that in addition to the seventeenth- and eighteenth-century translations that the Library acquired in the past and to those with which it has recently been favored by Mr. Kebler, there is a considerable collection of later English versions such as those by James Duffield (1881), John Ormsby (1885), and Henry Edward Watts (1898), as well as of valuable illustrated editions such as the one that contains fifteen etchings by George Cruikshank (1833) and the 1906-1907 edition illustrated by the Spanish artist Daniel Vierge. The Library also has the four-volume edition of the Jarvis text revised by Mary Smirke and published in 1818, with fifty engravings from pictures painted by Robert Smirke, a de luxe edition which aroused the admiration of the critical Rius. Three sets of this edition are at the British Museum; apparently none in United States libraries other than the Library of Congress. John Ormsby's work deserves special mention since it has been called by G. T. Northup "the best translation of *Don Quixote* into English," while the much-

<sup>5</sup> See items nos. 994 and 995 in *English Translations from the Spanish, 1484-1943, A Bibliography*, by Remigio Ugo Pane (Rutgers University Press, 1944).

quoted Fitzmaurice-Kelly states that "Mr. Ormsby came as near his original as any translator can hope to come." Copies of the 1885 Ormsby also exist at the University of Michigan, Peabody Institute and Harvard, Princeton and Western Reserve Universities. The British Museum has two copies.

It is obvious from the above account that the Library is now in an ideal position to serve anyone who might become engaged in a study of the English translations of *Don Quixote*. So little has been done in this respect and so many rash generalizations on the subject have been made that a scholar well versed in the language of Cervantes and in stylistics has a fine opportunity to make a significant contribution.

French is another one of the twenty-odd languages into which *Don Quixote* has been translated. It is represented in Mr. Kebler's munificent gift by the following volumes: the third edition of Cesar Oudin's translation of Part I, dated 1620, and the second edition of F. de Rosset's translation of Part II, dated 1622. These were the first French translators of Cervantes' novel. As Rosset anticipated Shelton by two years, in regard to the Part II, France was the first country to read the complete *Don Quixote* in a foreign tongue. Oudin and Rosset were to be the forerunners of a score of French translators of the Spanish classic (this high number possibly surpasses that of English translators). The British Museum and the Biblioteca Central of Barcelona have copies of the very rare first edition of Oudin's work, which appeared two years before the third. Both Brown University and the British Museum have copies of the third edition. Only four other French translations exist in the Library of Congress, two of them being the classical works of Filleau de Saint-Martin and Florian, and a third the Louis Viardot version mentioned by Givanel Mas, the curator of the Cervantes Collection of Barcelona, as the best of the numerous French translations of *Don Quixote* made in the nineteenth century.<sup>6</sup>

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<sup>6</sup> *Catálogo de la colección cervantina*. Redactado por Juan Givanel Mas . . . Volumen II. Años 1786-1854. Barcelona [Diputación Provincial de Barcelona, Biblioteca Central], 1943.

The work that ought to be mentioned next, in order of seniority, is the first Italian translation of both parts of *Don Quixote*, given by Mr. Kebler to the Library. It comprises two volumes, dated 1622 and 1625 respectively. The translator, Lorenzo Franciosini, used as a basis for the Part I the Spanish edition published in Brussels in 1607, just as Shelton had done fourteen or fifteen years before. The poems inserted by Cervantes in this first part were not rendered into Italian, but left in the original Spanish. Those in Part II, however, were translated. The Hispanic Society of America and the British Museum own similar sets.

No copies are known of the first German translation of *Don Quixote*, which, according to reliable bibliographical sources such as the *Bibliotheca Librorum Germanicorum Classica* (1625), appeared in 1621. Perhaps for this reason so authoritative a bibliography as Ford and Lansing's *CERVANTES . . .* (1931) considers von der Sohle's translation, first published in 1648, the "first edition of *Don Quixote* in German." Mr. Kebler has given to the Library a copy of this extremely rare book. In the translator's note at the beginning it is explained that the work will consist of four volumes. However, von der Sohle did not go beyond the first volume, which includes only the first twenty-two chapters of Part I. The present copy lacks the two title pages that originally went with it; there is, however, a substitute second title page written in longhand, with faulty spelling. This edition was the first to include plates. Another German item in the Kebler gift is a reproduction of this 1648 edition, made in Hamburg in 1928. In it one naturally finds the missing title pages mentioned above.

The first Dutch translation, published in 1657, was the work of Lambert Van den Bosch, who modestly used only the initials "L. V. B." in the title page. This has the distinction of being the first complete *Don Quixote* with plates. These plates have been reproduced a great many times, as for instance in the Brussels edition of 1662 which, until 1895, was considered the earliest illustrated edition. The Kebler gift to the Library comprises only one of the two volumes of this work—the first,

containing Part I. Copies are found in the Boston Public Library and the British Museum.

There are still two more translations in the thirty-seven volume gift which is the subject of this description. One is the first edition of the first Danish translation, by "the beautiful Charlotta Dorothea Biehl," who inserted a dedication written in French to a gentleman from Barcelona, Don Manuel Delitala to whom she owed the privilege of having become familiar with the Spanish original. The date of publication was 1776. The British Museum has two sets of this four-volume edition.

The other translation is the first Portuguese edition, in six volumes, published in Lisbon in 1794. Señor Givanel Mas thinks that the anonymous translator used as a text the 1608 Madrid edition to which we have referred before. An interesting fact is that the poems inserted by Cervantes in his novel are given in the original Spanish in the Portuguese *Dom Quixote*, just as in the first part of the Italian *Don Chisciotte*. The Hispanic Society of America has a complete set of this first edition in Portuguese.

Lest we fail to make clear that the only justification for the present accumulation of bibliographical facts is the interest evidenced by man through the centuries in one of the great creations of the human spirit, we should like to end this rather dry account with these lines of Archer Milton Huntington, "a scholar and a friend of scholars":

Shall deeds of Caesar or Napoleon ring  
More true than Don Quixote's vapouring?  
Hath wingéd Pegasus more nobly trod  
Than Rocinante stumbling up to God?

FRANCISCO AGUILERA  
Assistant Director, Hispanic Foundation

## The Booker T. Washington Papers

THE crisis in Negro-white relations which was precipitated by the participation of the United States in the present World War is not due primarily to events connected with the present struggle. The crisis in race relations has its origin in changes which have taken place in Negro life and in American life since the First World War. Until the First World War about nine-tenths of the Negroes lived in the South and almost four-fifths of those in the South lived in rural areas. Moreover, the vast majority of the urbanized Negroes in the country were in the small towns of the South. It was during the First World War that hundreds of thousands of Negroes began to leave the rural South for the industrial areas of the North. At the same time Negroes were moving in large numbers from the farms to the growing cities of the South. As the result of these movements the character of the race problem was changed. The change was not simply geographic, as some superficial observers have asserted: the urbanization of the Negro population changed the nature of race relations.

Booker T. Washington, who had been the acknowledged leader of Negroes, died less than two years before the United States entered the First World War. Thus he did not live to witness the beginning of the changes which were to usher in a new stage in race relations in the United States. Although his leadership had been challenged by Negro intellectuals in the North, he could always defend himself on the grounds that he spoke for the vast majority of Negroes who lived in the South and secured their living from the soil of the South. Although Negro artisans had lost their former privileged position in

the South as the result of the competition of white labor, Washington had envisioned the Negro as becoming a part of the industrial proletariat through industrial education. After a survey of the condition of the relatively few Negroes in the North, he could see no future for them there as industrial workers. In one of the felicitous phrases for which he was famous, he remarked at Fisk University in 1895: "While he [the Negro] might not be permitted to ride in the first-class car in the South, he was not allowed to help build that first-class car in the North." Although in later years he expressed the belief that the Negro might have business opportunities in the North, he nevertheless believed that the South offered the Negro his greatest opportunity for economic advancement—in business enterprise as well as in farming.

The phase in Negro-white relations with which Booker T. Washington is identified stands midway between the turbulent period of the Civil War and Reconstruction and the period which was ushered in by the mass migration of Negroes to the metropolitan areas of the North. Race relations during the first period have long been the subject of controversy, though within the past decade or so historians have modified the conventional picture. Within the past twelve months the novelist Howard Fast in his **FREEDOM ROAD** has turned his attention to the controversial subject of race relations during the Reconstruction Period. But neither social historian nor novelist has paid attention to the less dramatic but important period between Reconstruction and the outbreak of the First World War. It was during these years, however, that the pattern of race relations in the South was established. It was during the last decade of the nineteenth and the first decade of the present century that the Negro was disfranchised through State constitutions; that discrepancies in educational facilities and the system of racial segregation known as Jim Crow were established by law in the Southern states. The enactment of these measures or the establishment of what approximated a caste system was, it was charged by Washington's opponents, the South's interpretation of his famous

formula for race relations: "In all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress."

The acquisition by the Library of Congress of the Booker T. Washington papers places at the disposal of students a rich source of original materials on this important but neglected stage in the development of race relations in the United States. One is impressed first by the size of the collection. There are 151 file drawers of correspondence extending back to 1883 or two years after the founding of Tuskegee Institute. In addition there are sixty-nine letter file cases of correspondence for various years. Among the miscellaneous items there are forty scrap books containing clippings on Tuskegee Institute and Booker T. Washington; ten books of minutes of the executive council of the school; and twelve books of student papers from the early years of the school. Among the remaining miscellaneous items, there is a copy of **UP FROM SLAVERY** in Braille.

For the sake of classification the materials in this collection may be grouped roughly under seven heads: (1) Correspondence with members of Washington's family; (2) correspondence and materials relating to Tuskegee Institute; (3) Washington's addresses and articles; (4) correspondence with various philanthropic funds and foundations and private donors; (5) correspondence with leaders in American life; (6) correspondence with Negro leaders; (7) correspondence and materials of the National Negro Business League. It should be emphasized that much of the material in the collection could be grouped under several of these classifications. The classification used here is designed mainly to show the importance of the materials in the many aspects of Booker T. Washington's role in the educational, political and business life of the Negro and in race relations of the period.

1. The correspondence with members of his family—his brother and his wife and children—is contained in a single file drawer. This material is of considerable importance in that it not only throws light on his relation with members of

his family and their role in the building of the school, but that it also provides source material on the early history of the school. In these letters one finds much important information both on the early financial struggle to establish the school and on the relations of the school to the white community. Unfortunately, some of the correspondence with members of his family is not contained in this part of the collection but is scattered among members of the Washington family and their descendants. Under this general classification might be included also many photographs of Booker T. Washington and his family and of events related to the history of the school. This leads us to the second classification.

2. Under the heading of correspondence and materials relating to Tuskegee Institute, we place, first, a vast amount of material including twenty-one file drawers of what is designated "Local Correspondence" and forty file drawers labeled "Principal's Office Correspondence." The materials in the first group are dated from 1904 to 1915 and in the latter, 1883 to 1915. The materials in the first group are concerned primarily with members of the Tuskegee staff and people in the local community. In this material one can secure a realistic account of the manner in which Tuskegee Institute developed in response to the growing demands upon the school. This is true also of the materials marked "Principal's Office Correspondence," though this material throws more light on the relationship of Washington and Tuskegee to the country as a whole. As suggested above, it is difficult to separate Washington the school principal from Washington the leader. Although this part of the collection contains much correspondence of a routine nature, a thorough perusal of it would reward one with many important documents on the role of Washington and Tuskegee, not only in the South, but in the nation.

3. With the exception of a book published by his son in 1932, there is no published collection of Washington's addresses.<sup>1</sup>

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<sup>1</sup> See E. Davidson Washington, *SELECTED SPEECHES OF BOOKER T. WASHINGTON*, (Garden City, New York, 1932).

Although the twenty-nine speeches published in this collection represent a good selection for a small volume, they are entirely inadequate as a source of information on this phase of Washington's career. The papers obtained by the Library of Congress contain copies of Washington's speeches from 1889 to 1915. The manuscripts of many of these speeches reveal the manner in which they were revised and worked over. They will provide a rich source of information for the investigator who would study the development of Washington's thinking on the race problem. For this same period there are also copies of articles which Washington wrote for magazines and newspapers.

4. Some of the most important materials in the collection are included in the correspondence with various philanthropic foundations and private donors. Therefore, it is necessary to comment on them at length. It should be pointed out first that these papers provide a detailed documentation on the financing of the building of Tuskegee Institute. They reveal in a sense Washington's "strategy" in securing money for his broad educational program in the Black Belt. Ordinarily, securing financial support for a Negro school would have little significance; but when one considers the tie-up between the building of Tuskegee and race relations in the United States, the question of financial support for such an institution acquires great significance. Tuskegee Institute became a symbol, setting the pattern for Negro education in the South, and one might even say that it influenced thinking on Negro education in the whole country.

With the reëstablishment of "white supremacy" the South generally was opposed to the education of the Negro. But Booker T. Washington developed a type of education which was acceptable to the South. Moreover, it was a type of education that northern industrialists and capitalists were willing to invest in because they thought it would prepare the Negro as an industrial worker and bring peace between the races. Therefore, in their role as the supporters of Tuskegee Institute and similar institutions, the various Funds and

Foundations became a sort of super-government since the South itself did not provide the money. Washington became to a certain extent an educational dictator because he could determine what Negro schools should receive the benefits of northern philanthropy. This was the reason why the representatives of the so-called schools of higher education for the Negro were often opposed to Washington and accused him of thwarting the Negro's efforts to train intellectual leaders for the race. These papers will provide scholars with the necessary factual data to determine not only what Washington's role was but to what extent the various Funds and Foundations set the pattern of Negro education in the South.

Concerning the papers under this heading, several other points should be made. For the student of race relations during this period, the names and contributions of private donors in the North and in the South will provide important objective information as to what class of people made the Washington program of education possible. Moreover, there is data on the colored supporters of Tuskegee Institute. Finally, it should be added that these papers provide first-hand information on the building of the Rosenwald schools, which have played such an important role in Negro education in the South.

5. In the correspondence with leaders in American life one can get a true picture at the height of his career of the influence of Washington as an inter-racial statesman. To many people Washington is known simply as a leader with an educational program peculiarly suited to the needs of the Negro. But Washington, as we have intimated above, was more than that. He was not only consulted by those controlling educational funds, but he was consulted by the presidents of the United States in regard to policies concerning the Negro. One file drawer contains the personal correspondence of Washington with Presidents William Howard Taft and Theodore Roosevelt and with the Honorable Elihu Root for the year 1908. The correspondence with Roosevelt and Taft in this and other drawers throws much light on the appointment of Negroes to political offices. In these letters one can get, therefore, first-

hand information on the controversy incident to the appointment of Negroes to federal offices in the South. Then, too, these letters throw light on a little known aspect of Washington's influence, namely, his role in the appointment of southern whites to federal offices in the South. This is all very important for the understanding of a period when new forms of racial accommodation were being established in the South.

Of course, the important role which Washington came to play as an inter-racial statesman was due partly to his personal qualities as a leader and to his ability to achieve compromises. But at the same time it should be kept in mind, as stated at the beginning of this article, that objective social and economic conditions made his unique career possible. When the great mass of Negroes were illiterate and inarticulate and lived in the rural South, it was possible for Washington to play the important role which he played in national politics. Today when there are large Negro communities in the metropolitan areas of the North, no educational or political leader in the South or North could play a role similar to that of Washington.

6. Washington's role as an inter-racial statesman caused him to carry on a large amount of correspondence with the leaders of his race. The letters in this collection will help to clarify much controversy concerning Washington's relation with other leaders. In fact, following a historical meeting with Negro leaders in New York City in 1904, a group of northern leaders broke with Washington. More especially these letters will reveal his relations with his lieutenants and co-workers in various parts of the country. In fact, it would be impossible to write an adequate history of the Negro in politics without consulting the correspondence under this classification and the preceding one. At the same time, the letters in this group will enable one to study what one might designate as "intra-racial" politics.

7. The Washington papers contain a vast amount of original material on the organization and operation of the National Negro Business League, which Washington helped to establish in 1900. This organization, the most important one among

Negroes that came under his influence, was significant in that it became an organized expression of an economic philosophy as well as a philosophy of racial adjustment among Negroes. It brought together into an influential organization Negroes who had a petit bourgeois outlook on life. Moreover, through its influence it made widespread among Negroes the belief, which still has considerable currency, that the Negro could solve his economic problems through the creation of Negro business enterprises which would give employment to Negroes. Among the materials there are books of the League containing names and addresses of the members of the League and much of the correspondence of the League during the last years of Washington's life. Although this material appears to be fragmentary, when it is utilized in conjunction with other materials in the collection it will be valuable for the student of Negro business as well as for the student interested in studying this phase of the Negro's philosophy of adjustment.

There are other materials in the collection that cannot be classified very well under the seven headings. For example, it is generally known that the eminent sociologist, the late Professor Robert E. Park of The University of Chicago, spent seven years as a close associate of Booker T. Washington. Moreover, it is now an open secret that Professor Park was a co-author of some of Washington's books. In this collection one can find much important correspondence and material bearing on the relation of Washington and Park. Among the materials that do not easily fit into our classification there are numerous scrapbooks of newspaper clippings bearing on the race problem in America and in Africa and copies of magazines and articles on Washington and Tuskegee Institute.

In concluding this account of the Booker T. Washington Papers, something should be said concerning the completeness of the collection. Unfortunately, some of the valuable papers in the collection bearing on the life of Washington and his connection with national events and the history of Tuskegee Institute have been taken from the collection. The writer has found that some of the valuable papers are in the possession of

relatives of Washington and it is his hope that they will be given to the Library of Congress. Among these papers is the important correspondence with President Theodore Roosevelt on the Brownsville affair in Texas involving the rioting of Negro soldiers. Although the writer has not made an exhaustive study of the collection, he has become sufficiently well acquainted with it to discover that many other important papers are missing. Nevertheless, the collection as it is now constituted provides source materials for a more fundamental knowledge and understanding of the period in race relations in the United States in which Booker T. Washington played such an important role.

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Fellow in American Negro Studies

## The American Red Cross Collection of Photographs and Negatives

Recently acquired by the Library of Congress from the American Red Cross is a collection of 50,000 photographs and their negatives. This collection, dating from the beginning of the twentieth century to 1933, is a great photographic documentation of human endurance in war and in times of national disaster. In part it is a visual record of the accomplishments of the American Red Cross in giving relief to the many peoples all over the world in times of distress.

Norman H. Davis, the late President of the American Red Cross, believed that this collection belonged to the American people. With this thought he made arrangements for its transfer to the Library of Congress, where it could be properly housed, exhibited and made available to the public.

On April 19, 1906, the following headlines stunned the people throughout the country. **EXTRA! EARTHQUAKE IN SAN FRANCISCO—1000 VICTIMS REPORTED—EARTHQUAKE AND FIRE: SAN FRANCISCO IN RUINS—EARTHQUAKE AND FIRE WRECK SAN FRANCISCO.** Not since the Johnstown Flood in 1889 had such a disaster struck the land. All America, through the American Red Cross, came to the aid of the stricken city of San Francisco and through the lens of the camera there was recorded a series of photographs which make up the early part of this collection. Photographs of refugee camps, refugees leaving the city, ruins of St. Dominick's Church, street kitchens, destruction of Telegraph Hill, bread lines to food stations are included.

Other national disasters such as the Mississippi cyclone in 1908, the tornado at Key West, Florida, in 1909, the Colorado



President Wilson at Cemetery of Suresnes, May 30, 1919 (Red Cross Collection)



Mississippi River Flood of 1912 (Red Cross Collection)

ble to you that you strike a blow I can powerless  
to help them. You will do now the justice to rem-  
ainder that I always insisted, that going down the  
Bay in search of a field, instead of fighting  
at or near Burnside, was only shifting, and  
not surmounting, a difficulty— that we would  
find the same army, and the same, or equal,  
entrenchments, at either place. The enemy, we  
not fail to note, is now noting that the present  
hesitation to move upon an entrenched enemy, is  
but the story of Burnside repeated.

I beg to assure you that I have done nothing you  
spoke to me, in greater kindness of feeling than  
now, nor with a fuller purpose to sustain you, so  
far as in my most anxious judgment, I considered,  
can. But you must act.

Yours very truly

Lincoln

April 1, 1862  
The President

"But you must act." Final Page of Lincoln's Letter to McClellan

# ПРЕДКИ И ПОТОМКИ



КАК ВСТАРЫХ НА ПОДВИГ РАТНЫЙ  
БОГАТЫРЮ СИЛАЧ-КУЗНЕЦ  
РАБОТОЙ ЧУДНОЙ МЕЧ БУЛАТНЫЙ  
ПРЕОБРАЗИА В „МЕЧ-КЛАДЕНЕЦ“.—

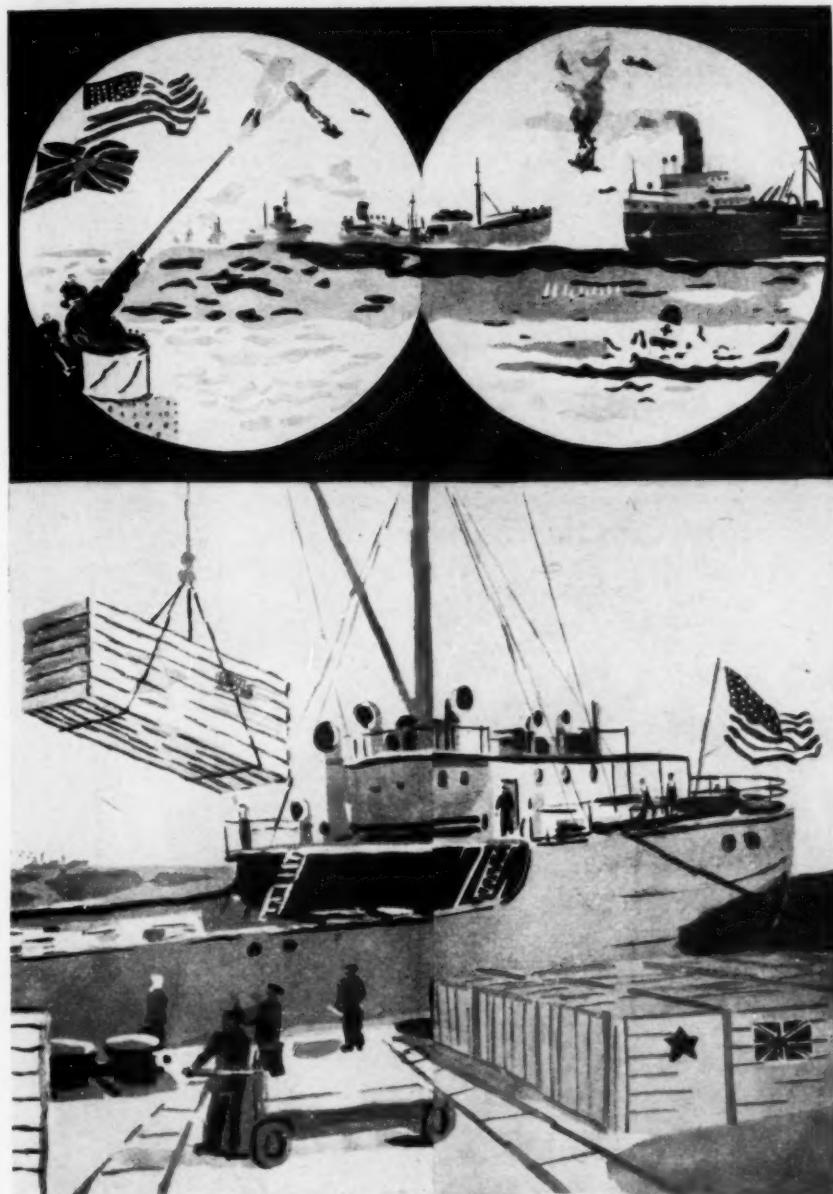


ТАК В НАШИ ДНИ ЕГО ПОТОМКИ  
И ДЕНЬ, И НОЧЬ НЕ УСТАЮТ:  
ОРУЖЬЕ, ТАНКИ-ПОСТОЛОМКИ  
БОГАТЫРЯМ РОДНЫМ КУЮТ!

ХУДОЖНИК — В. СИЛЯЕВ-СИЛЯН

ДОКУМЕНТЫ

Ancestors and Descendants—Russian War Poster

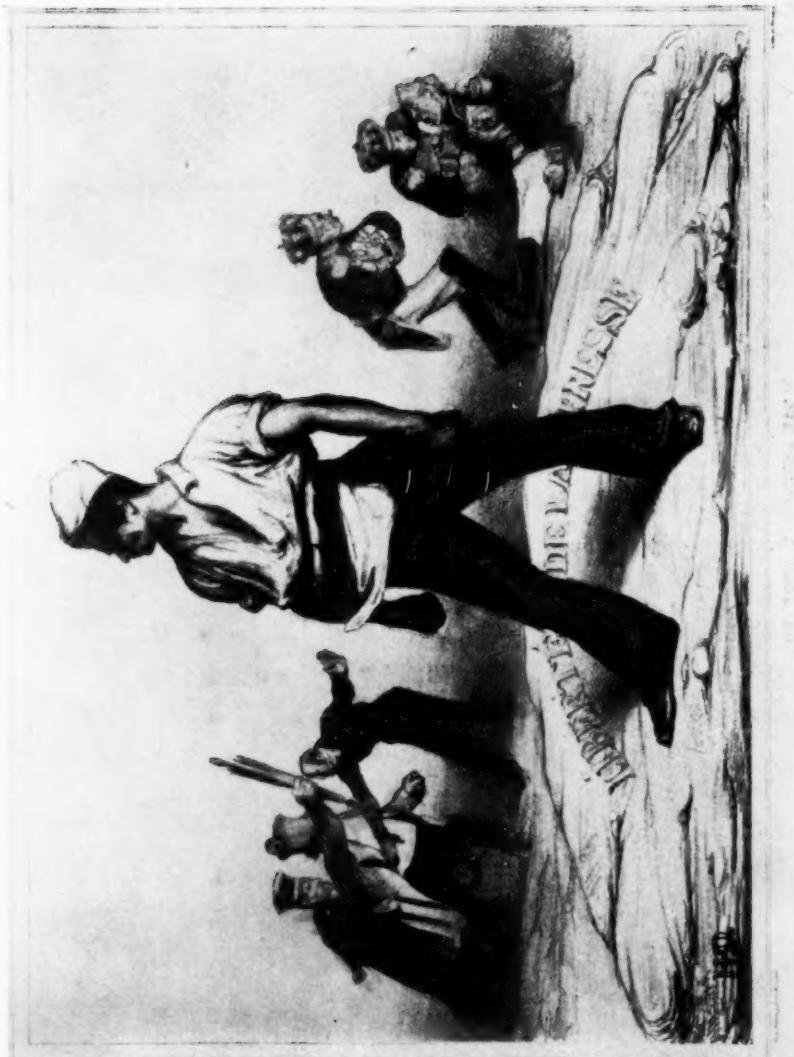


Привет храбрым морякам Великобритании  
и Соединенных Штатов Америки, борющимся  
против фашистских пиратов!

(На Приветах ци ВИП (6) и 1 Мая 1944 г.)

ХУДОЖНИК — К. БАКОВ

Lend-Lease—Russian War Poster



Lithograph by Honore Daumier (1808-1879)

flood in 1921, the tornado at Lorain, Ohio, in 1924, the tornado in Murphysboro, Illinois, in 1925, were also photographed.

The greater part of the collection, however, relates to World War I and to the reconstruction in Europe in the early 1920's. Fifty-seven days after the declaration of war by the United States against Germany, the advance guard of the A. R. C. sailed out of New York harbor. On this first ship went Paul Ramey, a photographer who had taken motion pictures of wild animals in Africa. His job was to take pictures of the American Army in France and of Red Cross Relief Work. Lewis W. Hine, famous for his character studies of children and of Ellis Island immigrants, also went overseas and throughout the collection are many fine examples of his work.

The following photographers represented the American Red Cross in France, Belgium, Germany, Russia, Siberia and the Balkans: Paul Abott, Lawrence G. Arnold, Darius Benham, David C. Bowen, John A. Chamberlain, Henri A. Coles, Joseph A. Collin, Charles A. Darlington, Wm. Henry Derr, Jr., Wm. C. Dorsey, Herbert E. Dubois, Alexander Edouart, Credo Harris, Simon Gartland Horan, Millard S. Huston, Paul Ivanchevitch, Lucian S. Kirtland, Harry B. Lachman, Wm. T. McCulley, Hamish McLaurin, George E. Marshall, John C. Richardson, John M. Steele, Leon B. Strout, Donald C. Thompson, Henry B. Van Steen, John E. Wagner, Agnes Watson, Elliott H. Wendell, Harold M. Wyckoff, Richard E. Taylor and Lewis D. Kornfield.

In France the American Red Cross was actively engaged in helping to make life a little more pleasant for the American doughboy. The serving of coffee, sandwiches and cigarettes to the soldiers, the providing of recreation and entertainment for them are but a few of the many activities which were "covered" by the photographer. Of special interest also are the photographs on medical rehabilitation. For instance, there is the pictorial record of the various machines, new at the time, which helped men to regain the use of injured limbs.

There are many photographs of the hungry children of

France and of the civilian population, bearing the horrors of war even as today. Railway stations are crowded with refugees piling their only possessions into box-cars. Poverty stricken and without homes, these people are shown receiving aid from the American Red Cross.

The work of the American Red Cross in the cities and towns of France—Aisne, Austerlitz, Argonne, Autéil, Beune, Blois, Bordeaux, Bourge-em-Busse, Brest, Chateau-Thierry, Chau-mont, Compiegne, Paris—has also been recorded by the Red Cross photographer.

Paris was photographed in the days following the Armistice: cheering people filling the streets; King George and his two sons, the Prince of Wales and Prince Albert, arriving from England met by the President of France and by Clemenceau; the Avenue du Bois lined with French troops; the Royal Family of Belgium, King Albert with the Queen and the Crown Prince; President and Mrs. Wilson.

There are vivid pictures of the victory celebration in Paris on July 14 and 15, 1919, which show a few of the historic moments of our time. Millions of people in the streets. Victorious allied armies march up the Avenue de la Grande Armée toward the Arc de Triomphe, led by General Pershing at the head of a picked regiment of American soldiers, followed by troops from South Africa, Algiers, Arabia, Australia, Bel-gium, Canada, Czechoslovakia, England, France, Greece, India, Italy, Japan, Morocco, Poland, Portugal, Rumania, Siam, Serbia, Scotland, Senegal and New Zealand. Never before in all history had so great a representation of the armies of the world been gathered.

In England many subjects were covered. There is a photograph of King George and Queen Mary receiving American troops in London, and one of a review of the St. John Ambulance Corps by Queen Mary. There is also a photograph of the American ambulance which brought the first patient to the New Dartford hospital near London. American sailors and Red Cross canteen workers are shown inspecting the art treasures in the Great Hall of the Royal Law Courts, and a

Red Cross party of wounded servicemen is seen visiting the German submarine Deutschland anchored in the Thames. Of special historical interest are the photographs of the Peace Procession in London taken from the roof of the Buckingham Palace. In Liverpool, the Red Cross photographer photographed a review of American troops just arrived from the United States. There is also a remarkable photograph, taken about ten days after the signing of the Armistice, of the first homeward bound troops meeting the last incoming convoy of Americans on the docks, and one of a detachment of American troops receiving the good news to embark on the first boat for home.

To Russia was sent Harold M. Wyckoff. His mission primarily was to photograph American Red Cross relief work being carried on there. However, he became interested in the country itself, and as a result we have a fine collection of photographs of the cities and towns in Russia and of its architecture. Particularly impressive are those of Russian churches. To mention a few: the Lavra Monastery at Kiev; the Russian Orthodox Church in Ekatermades, the capital of the Kuban district of South Russia; the Uspienska Tsarkoff, a small but singularly fine piece of Russian church architecture on the waterfront of Archangel. Intrigued by the beauty of rural Russia in wintertime, he photographed many snow-covered villages, one of which was Nizamojor Skaya. One of the rare items is a photographic copy of the only known photograph of the Chief Commissarie of Kharkov.

To Albania went Alexander F. Edouart, Paul Ivanchevitch and David C. Bowen. In this country, as in the majority of countries visited by the Red Cross photographer, anything of interest was photographed. In the capital city of Tirana, the Grand Mosque, a fine example of Near East mosque architecture, was photographed. Its exterior decorations are of fine scroll and hand-carved woods done in many colors. There is a photograph showing the men at evening prayer on the front portico of the Grand Mosque, with rows of shoes lining the edge of the porch. Before entering, the men must remove

their shoes and wash their feet. And while they turn to the Mohammedan faith for spiritual help, they are cared for when ill by the American Red Cross which has established body clinics and orphanages throughout the country. There are views of Berat, which changed hands four times during the fighting between the Austrians and the Italians. It was a case of "here they come, there they go" with the townspeople, who went to bed at night with the Austrians in possession of the town and woke up to find the Italians in control. Berat was the center of an epidemic of disease after the Armistice and the inhabitants suffered unbearable hardships. There are photographs of street life in Scutari, with its irregular buildings, cattle, pigs and fowl mixed with people whose dress is strongly Oriental. There are pictures of an ancient water wheel making water flow up hill. A huge home-made wheel is turned by the flow of a small mountain stream. To it are attached boxes which catch the water after its power has been used and lift it into an aqueduct which flows through to an arid plain. The war almost ruined this irrigation project, but with seeds obtained from the American Red Cross the land was again to produce bountiful crops.

Greece is represented by a remarkable series of photographs of ancient architecture found in Athens: the view of the Acropolis with the city of Athens in the foreground; the Acropolis by moonlight and the theatre of Dionysius; the temple Athena Niké, which stands just at the right of the approach to the Acropolis. There are photographs of Salonika and its crowded waterfront. (Salonika was chosen by the American Red Cross as its base for Balkan operations because of its geographic position.) There are also views of the Corinth Canal, which ranks with the Suez as one of the greatest engineering works in the Near East.

Historical events and architectural landmarks make up the most important part of the work of the American Red Cross photographer in Italy. There are photographs of the Palazzo Vecchio in Florence taken during the conferring of honorary citizenship on President Wilson. There is one showing Con-

gressman Fiorello LaGuardia addressing 30,000 Florentines from the balcony of the Palazzo Vecchio. Venice is represented by views of the famous Rialto; the Doge's Palace from the courtyard, which is rarely photographed; and the magnificent cathedral of Santa Maria della Salute, one of the finest structures in the city. In 1630 the island city was swept by a terrible plague which threatened to annihilate the entire population. The prayers of the clergy that the plague be checked were apparently answered. Out of thankfulness, the people of the city gave of their money in order to build a cathedral to Saint Mary, who is charged with keeping the health of the surrounding islands. The plague was the last that ever visited Venice and frequent thanks are given to the good Saint Mary whose golden figure surmounts the great dome which can be seen for miles from ships in the Adriatic. Another interesting photograph is that showing the replacing of the "Horses of St. Mark's" in Saint Mark's Square in Venice, after being taken out of hiding in the Venetian Palace at Rome (where they had been put to save them from Austrian bombs). According to legend, when these golden horses travel, empires fall. Since the day when they were removed to Constantinople the truth of the legend has been demonstrated. It was true when Napoleon took the "Horses" to Paris as trophies just before his fall and the latest proof is the fall of empires in World War I.

Across the Mediterranean Sea, in Algeria, the American Red Cross cameramen were also busy photographing relief work, architecture, historical monuments and customs of the people. There are photographs of Carthage's ancient aqueduct, which formerly brought water to Carthage from the springs of Zaghouan and Djouax. This aqueduct, constructed early in the second century by the Roman Emperors Hadrian and Septimus Severus, was approximately eighty-eight miles long. Over 300 arches of this early irrigation project remain in excellent condition. There are also scenes of Algerian children attending school in the Sahara Desert. The students sit in the broiling sun, smoke cigarettes and chant a sing-song

drone from the Koran. The colorful life of these people is depicted in photographs of Arab chiefs arriving to cast their votes at the city hall at Biskra, many coming from oases hundreds of miles away in the depths of the Sahara; of market scenes and "Bargain Day Sales" showing crowds of buyers and sellers filling the streets; of Arab chieftains making their annual pilgrimage to the holy city of Kairouan, stopping their camels at sunset preparatory to resting for the night.

Other countries of Europe represented in this collection are Austria, Belgium, Bulgaria, Czechoslovakia, Germany, Lithuania, Holland, Hungary, Ireland, Rumania and Turkey. To these countries, to their starving and destitute people, the American Red Cross brought food and medical relief.

The collection also contains photographs of Alaska, Brazil, Canada, Canal Zone, China, Cuba, Guam, Guatemala, Haiti, Hawaii and Japan. There are views of earthquake and flood victims, child welfare, typhus and cholera epidemics in these lands.

And back here at home, there are photographs of Red Cross conventions, committees, home hygiene, hospital work, life saving instruction and occupational therapy. Last but not least are many portraits of the personnel of the American Red Cross, the people who have made possible the great work of this organization.

HIRST MILHOLLEN  
Curator, Photograph Collection

## Two Important Manuscripts By Albert Einstein

TWO manuscripts of Professor Albert Einstein have been acquired by the Library of Congress as a result of the Fourth War Bond Drive. One of these manuscripts is Professor Einstein's first essay on the theory of relativity with which his name is associated. The title of this manuscript is "Zur Elektrodynamik bewegter Körper" (On the Electrodynamics of Moving Bodies). It was first published in the *Annalen Der Physik*, at Leipzig, in 1905. Written by Einstein at the age of twenty-six while he was living in Berne, Switzerland, the theory, though not immediately recognized as such, represents the first step toward one of the greatest intellectual triumphs of modern times. Although the theory of relativity was not entirely new to scientific thought, it was radically opposed to prevailing ideas regarding the static condition of matter, and many years were to pass and much experimentation was to be performed before it was generally accepted. As late as fifteen years after the publication of this early paper, Professor Einstein is reported to have warned the publishers of his book on the fully developed theory that only twelve persons in the world would be able to understand it. Today, however, the elementary phases of relativity are given in almost all new treatises on physics.

The original manuscript of this early paper was discarded by Professor Einstein following its publication, but the present manuscript was written out by him in order to promote the sale of war bonds through the activities of the Book and Authors War Bond Committee. Under the auspices of this

Committee it was auctioned to the highest bidder in war bonds at a sale in Kansas City on February 3, 1944 under the sponsorship of the Kansas City Woman's City Club and the Women's Division of the Kansas City War Finance Committee under the direction of Mrs. Charles M. Bush. The winning bidder for the manuscript was the Kansas City Life Insurance Company, which bid \$6,500,000 in war bonds for it; and the manuscript is now presented by the Company to the Library of Congress.

The second Einstein manuscript which has been acquired by the Library of Congress embodies some of the mathematician's latest researches connected with the theory of relativity. This manuscript—"Das Bi-Vektor Feld" (Bivector Fields)—is addressed to the problem of finding a unified theory of field. The results of this research were published by Professor Einstein in collaboration with Dr. V. Bargmann in the January 1944 issue of the *ANNALS OF MATHEMATICS*. This manuscript was also auctioned in the interest of war bond sales under the auspices of the Book and Authors War Bond Committee at the Kansas City bond rally last February, and is presented to the Library by Mr. William T. Kemper, Jr., whose winning bid was \$5,000,000 in war bonds.

Before the ancient Greeks, scientifically minded men had accumulated comparatively few experimental physical facts regarding the actual operation of natural phenomena. What few facts were known lay mainly in the field of optics, mechanics and astronomy—Euclid wrote two works on the optical properties of light as well as books on geometry, Archimedes formulated the correct physical principles of the lever and the equilibrium of floating bodies and Ptolemy wrote an extensive treatise on astronomy.

It was astronomy, however, that the Greeks developed most fully. Ptolemy's conception of the earth as the center of the universe held undisputed sway over the minds of scholars throughout the Middle Ages. It was not until the time of Copernicus (1473-1543), a period 1500 years later, that a different conception began to prevail concerning the true order of

the universe, and solar system. Further observations and studies on the part of Copernicus proved that it was the sun, and not the earth, that was the center about which the planets revolved.

The influence of Aristotle's authority in Greek science during the Middle Ages, the influence of the Church, and man's inclination to exalt his own importance strongly tended against the acceptance of such heterodox views. Among the many hostile critics of the Copernican system were some of the great contemporary scientists. However, in the minority such scholars as Tycho Brahe (1546-1601) and G. Galileo (1564-1642) arose to defy the majority.

Galileo's young friend, J. Kepler (1571-1630), then assistant under T. Brahe, did not hesitate to conclude his studies from the mass of observation data left by his master and established three fundamental laws of planetary motion which in themselves confirmed mathematically Copernicus' theory. Copernicus assumed that the orbits of the planets and the earth about their center were perfect circles. Kepler's laws, however, proved these orbits to be ellipses, with the sun at one of the foci of the ellipse.

It was not until Sir Isaac Newton (1642-1727) correlated all the known facts concerning the motions of the solar system and more particularly the moon's motion and the force that holds it in its orbit that a complete, rationalistic concept of space, time, motion and force were had. It was his supreme triumph to give in one sublime generalization quantitative expression to the motion governing matter in space. Newton's laws of gravitation were the direct consequence of Kepler's three laws of motion-taking into consideration Galileo's law of falling bodies.

In his great *Philosophiae naturalis principia mathematica* (1687), Newton removed all these great questions from the realm of speculation and gave them their classical mathematical expression. This work may be regarded as the greatest and most important contribution to the physical sciences. It has laid a solid foundation upon which modern astronomy and mechan-

ics have been enabled to advance to their present attainments. For over two centuries Newton's dynamics embodied our concepts of space, time and gravitation unquestioned. The basic elements of Newton's theory of absolute space and time are simply stated in the first scholium of the *Principia* (see Cajori, *Principia*, page 6).<sup>1</sup>

For the explanation of all these facts, as well as those of ordinary experiences in life, the concepts of space and time were available. The concept of space is established in plane geometry, while the concept of absolute time was self-evident, and it went unquestioned by scientists until the establishing of the theory of relativity by Einstein in 1905. In the first of the two Einstein manuscripts acquired by the Library of Congress all the general principles of the theory are set forth. It is written in German in fine, clear English script and contains the usual mathematical language consistent with a topic of this character. This paper was first published September 26, 1905. It is entitled "On the electrodynamics of moving bodies." This is a purely mathematical investigation divided into two parts, namely, Kinematical and Electrodynamical Study of the General Theory of Relativity.

*First part* treats of the definition of (1) contemporaneity, or simultaneity of events; (2) the relativity of length and time; (3) theory of space and time; theory of space and time transformation from resting to uniformly translated systems of coordinates; (4) the physical significance of the equation obtained for moving rigid bodies; finally, (5) addition theorems for velocity.

*Second part* is the most difficult of the whole theory to explain to the layman. It deals with Maxwell and Hertz equations; Doppler's principle and aberration; transformation of energy of light; theory of radiation pressure on a perfect reflector; transformation of Maxwell-Hertz equations with reference to

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<sup>1</sup> SIR ISAAC NEWTON'S MATHEMATICAL PRINCIPLES OF NATURAL PHILOSOPHY AND HIS SYSTEM OF THE WORLD. Translated into English by Andrew Motte in 1729. The translations revised, and supplied with an historical and explanatory appendix, by Florian Cajori. University of California Press, Berkeley, 1934.

convection currents, and finally, dynamics of slowly accelerated electrons.

In order that a simple and clear comprehension of this subject may be obtained, we must first take it out of its mathematical treatment.

From the time of Copernicus to Newton there seemed to be no difficulty in comprehending spatial and time relation, but with the progress of scientific thought new concepts entered and newer observation data needed further explanation. This Einstein and his contemporaries have developed. What was it, then, that forced us to progress beyond the Newtonian point of view in the development of concepts of space, time and gravitation?

The fundamental principle of special relativity as first conceived by Einstein in his manuscript of 1905 was contemporaneousness, or simultaneity. He postulated that there is no such concept as absolute motion and that all we know is relative motion of one body with respect to another. Just as Newton conceived of absolute space, so he conceived of absolute time. From the latter standard of reference, the idea of simultaneity of events at different places arose.

The law of gravitation allowed one body to affect another body, however great the distance, instantaneously. But no matter how precisely the law of gravitation was stated, action at a distance seemed to disturb a good many of the contemporary scientists of Newton's day. Newton, therefore, felt that some justification for this law was necessary and offered as a partial explanation some speculation as to the possibility of explaining gravitation by means of an all-pervading ethereal medium. In 1675 Römer, a Swedish scholar, discovered that light traveled with a large but finite velocity. This discovery lent some force to the criticism. But it was not until LaPlace (1749-1827) showed that gravitational force did travel with a finite velocity which would be not less than ten times that of light. That light travel was propagated at a finite velocity was a very significant fact, for it meant that events were not seen when they happened. New experimental work in physics

brought about a modification of this conception. Maxwell (1831-1879), an English experimental physicist, discovered the electro-magnetic manifestation of light; reducing all phenomena of light propagation to oscillatory motion in the electro-magnetic field. The Maxwell discovery gave a new meaning to the velocity of light, that is, limiting velocity in nature, and indicating that the physical universe is fundamentally electro-magnetic. Therefore the Newtonian law of gravitation could only be regarded as accurate when bodies concerned were moving at velocities small compared with that of light.

Since the time of the Greeks it had been well known that in describing the motion of a body we must refer to another; therefore the bodies to which motions are spatially referred are termed system of coördinates. The laws of mechanics of Galileo and Newton can be formulated by using a single system of coördinates with respect to all bodies in the universe. But in the special relativity theory the definition of any natural process requires that every law of nature which holds good with respect to a coordinate system K must also hold good for any other system K', provided that K and K' are in uniform movement of translation.

The second principle on which the special relativity rests is that of the constancy of the velocity of light in a vacuum; that is, it is independent of its source. Also the theory of relativity shows that it is impossible to detect uniform motion with respect to the ether.

Einstein then considers the relativity of length and time. Objects in space moving with different velocities build up different time intervals. Thus, the velocity of a star if compared with reference to the earth moves at the rate of 200 miles a second. Its motion through space is different from the earth's. Accordingly, objects contract in the direction of their motion to an extent proportioned to their velocity; that is, the contraction of the star will be different from that on the earth, for our space is not the star space. Likewise, the star's time is not our time. One will ask what is the relation-

ship existing between the space and time of one body in the universe as compared to the space and time of another. This relationship can only be expressed mathematically. It is the concept of time and space interlinked, with time as the fourth dimension, length, breadth, and thickness being the other three. It is here where the imagination plays an important function mathematically. These four dimensions form the coordinates of the space-time continuum or relationship of all bodies in the universe. This relationship is expressed algebraically thus:

$$x+y+z+t=0$$

With this fundamental equation established as the basic property of relativity, the next step is one leading to the further development of the space-time continuum. The theory of space and time transformation from resting to uniformly translated systems involves considerable mathematical treatment which is beyond the scope of this paper. Likewise in the fourth phase of the manuscript by Einstein, namely, the physical significance of the equations obtained for moving rigid bodies.

In order that a final test of the theory could be had, a summation of these facts had to be met by three astronomical conditions. Einstein stated that if any one factor could not be proved, the other two also failed. Fortunately for the whole theory, the following are now satisfactorily met, and seem to give relativity a good scientific status, at least as a useful working theory.

1. The motion of the perihelion of Mercury's orbit, that is, the change of longitude of perihelion of 40 seconds per century in excess of the advance computed on the basis of Newton's law of gravitation.

2. The deflection of a ray of light by a gravitational field; that is, the amount of deflection of a ray of light passing close to the sun's mass was equal to  $1'' 75$ . This had not previously been observed.

3. The displacement of spectral lines by gravitational field.

This Einstein said might be tested in the case of the sun. Radiant energy emerging from the sun is decreased by the gravitation backward pull. This displacement of spectral lines toward the red portion of the whole spectrum is equivalent to a Doppler effect of 0.634 km/sec.

The second phase of this manuscript deals with extremely abstruse mathematics. (a) Maxwell-Hertz equations. This is set forth by a set of four classical formulas of the electric-magnetic theory with certain vector quantities pertaining to any point in a region under varying electric and magnetic influences. (b) Doppler's principle and aberration. (c) Transformation of energy of light and the theory of radiation pressure on a perfect reflector. (d) Transformation of Maxwell-Hertz equation with reference to convection curves. (e) Dynamics of slowly accelerated electron.

The second of the Einstein papers acquired by the Library of Congress is an extension of the general theory of relativity, and consequently, for the general public, far more advanced and difficult to analyze. The mathematical wisdom necessary for clear comprehension is in itself beyond even the average mathematician. However, for those whose interest was stimulated by the first manuscript, we will outline briefly the general principles and concepts upon which bivector fields are based.

In this paper Dr. Einstein recognizes that previous attempts to find a unified theory of the physical field by slight modification of the basis of the relativistic theory of gravitation were unsuccessful, and that a decisive change in the fundamental concept is unavoidable. In this new attempt Einstein, with the collaboration of V. Bargmann, does not try first to introduce the necessary physical modification but rather prepares a mathematical background for the anticipated decisive changes. Einstein and Bargmann attempt to do this by first describing the geometrical structure of the operational space, not by a symmetric tensor  $g$  of the second order—one of the formal elements by which the relativity theory of gravitation in its present state is determined—but by finding and constructing a systematic bivector field, which might be characterized by

its most natural covariant equations. This equation is in many respects similar or analogous to that of the Riemannian metrics.

Obtaining covariant equations which contain first order derivatives only—an impossibility in Riemannian geometry, on which the general theory of relativity is founded—and admitting only those which are covariant with respect to the group obtained, the writer finds a combination of coordinate transformation with the “rimming” of the covariant bivector  $g$ , so that the bivector components  $g_{ik}$  behave like scalars, the use of which greatly simplifies the subsequent mathematical operations.

A discussion of this subject in non-mathematical terms is hardly possible here. While a more detailed mathematical description is indeed beyond the purpose of this paper, nevertheless what we have tried to make clear from the early part was to give an idea of some types of advanced and rigorous mathematical developments in the region of hyperspace. In conclusion we give an abstract from Einstein's own statement of the subject, and those who are interested in the subject should refer to the original published paper.

Ever since the theory of general relativity was developed there has existed the problem of finding a unified theory of the physical field by some generalization of the relativistic theory of gravitation. Many attempts to achieve this by slightly changing the basis of the theory (as, for instance, replacing the space-time continuum by a higher dimensional space) have been unsuccessful. This seems to indicate that a decisive modification of the fundamental concepts is unavoidable.

The theory of gravitation is determined by the following formal elements:

- (1) The four-dimensional space-time continuum.
- (2) The covariance of the field equations with respect to all continuous coordinate transformations.
- (3) The existence of a Riemannian metric (i.e. a symmetric tensor  $g_{ik}$  of the second rank) which defines the structure of the physical continuum.

Under these circumstances the gravitational equations are the simplest conditions for the functions  $g_{ik}$  which restrict them to a sufficient degree.

We have tried to retain (1) and (2) but to describe the space structure by a mathematical object different from (3) yet resembling in some way the  $g_{ik}$ . In the course of our investigation we have found new concepts and relations which from a logical viewpoint seem simple and natural

enough to be of interest even apart from the physical problem that we have in mind.

Whether we have succeeded in approaching the solution of this physical problem is still uncertain. The answer to this question depends, among other things, on a mathematical problem which we have not yet been able to solve.

To reduce the laws that govern the physical universe to a unified mathematical concept which in turn would reveal the fundamental forces of nature is in reality the work of those who are delving into this abstruse subject. Many of our most important discoveries of science were the direct result of pure mathematical reasoning. Out of Einstein's first great research work on relativity, up to that time impossible advances have been made in physics, astronomy and mathematics. What the possibilities of the new theory are the future may reveal, as they are still hidden secrets of the universe.

#### NOTE

The last part of this manuscript, entitled "Bivector Fields," is not complete when compared with the published article.\* The published article consists of two parts, and the Library of Congress copy of the manuscript is part of the first part, consisting of four subdivisions: 1. Tensors and bivectors; 2. Invariance with respect to the "rimming" operation; 3. Field equations for the double space; 4. The bivector field in a single space. The fifth subdivision is missing: Discussion of the field equations. The equations in spinor form. "Bivector Fields II\*\*" is a further development of the first part, and Professor Einstein is the sole author.

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\*Einstein, A. and V. Bergmann, "Bivector Fields," *ANNALS OF MATHEMATICS*, v. 45, sec. ser., p. 1-14, January 1944.

\*\*Einstein, A., "Bivector Fields," *ANNALS OF MATHEMATICS*, v. 45, sec. ser., p. 15-23, January 1944.

## Paganiniana

In 1828 an Italian violinist, almost forty-six years of age, left his homeland for the first time to give a series of concerts in foreign parts, and in less than one year created a furore unequalled since that caused by Napoleon himself. In no time at all, this man's name, Nicolò Paganini, became a household word in all of Western Europe. Fantastic tales were told about him and some people claimed that they saw the devil himself on the concert stage aiding Paganini in his miraculous performances. The journalists discovered him to be a "natural" and soon filled the newspapers with numerous accounts of his playing, his life, his personal habits and his appearance. The many pamphlets written about him in various languages were soon translated into others. Never before and certainly never since has any musician quite achieved such a world-wide and lasting reputation in such a short time. Paganini became then and still is today something of a myth. A collection of material built around his personal papers therefore should be of the greatest interest, and it is the acquisition of just such a collection which forms the subject of this report.

This material was recently purchased for the Library of Congress by Mrs. Gertrude Clarke Whittall as an addition to the Gertrude Clarke Whittall Foundation Collection.<sup>1</sup> The Paganini collection had originally been assembled by Mrs. Charles Hohn, who, under her maiden name of Maia Bang, enjoyed an enviable reputation as a violin pedagogue.

<sup>1</sup> The Gertrude Clarke Whittall Foundation Collection was established in 1941 when Mrs. Whittall presented to the Library of Congress a most important collection of musical autographs which were described in the Annual Report of the Librarian of Congress for 1941.

It was Mrs. Hohn's intention to use this material for a biography of Paganini and then to find a permanent home for her collection in the Library of Congress. Maia Bang's untimely death in 1940 prevented her from writing the biography, but her other wish was ultimately realized when Mrs. Whittall purchased the collection from the estate of Mr. Charles Hohn, who passed away soon after his wife's death.

This Paganini collection as a whole may be roughly divided into three main categories: documentary material, pictorial material and musical manuscripts. Since the Library has not yet had access to Maia Bang's correspondence, a complete history of the collection cannot be given at this time. The history of the documentary material, however, is known, for it was originally gathered by none other than Nicolò Paganini himself. These papers and diaries remained in the possession of the Paganini family in Italy until 1910, when they were sold at auction by the Italian dealer Luigi Bastianelli. They were acquired by Joseph Baer, a dealer in Frankfurt. In 1927 they were being offered for sale by V. A. Heck of Vienna and reached private hands again when Maia Bang purchased them shortly thereafter. It was while these documents were in the possession of Joseph Baer that they were placed at the disposal of Julius Kapp for his biography of Paganini.<sup>2</sup> In his essentially popular work, however, Kapp exhausted only a very small part of the potentialities of the collection and did not always quote the papers with complete accuracy. These papers, as well as the other parts of the collection, are therefore still fertile soil for research on Paganini.

A survey of the collection as a whole reveals the striking fact that there is very little in it antedating the year 1828 and that most of it relates to the period 1828-1835, the years of Paganini's triumphal tours through Europe. The lack of source material concerning Paganini's earlier life has been the subject of comment by his biographers. But the available documents really reflect his life accurately, for when we think

<sup>2</sup> Kapp, Julius: *Paganini; eine biographie . . . Dreizehnte und vierzehnte neu bearbeitete und wesentlich erweiterte auflage.* Stuttgart, 1928.

of Paganini, we usually think only of this relatively short period of his tours through Austria, Germany, France and England. Paganini was approaching his forty-sixth birthday when he played in Vienna in 1828, his first concert outside Italy. Before that, he had enjoyed a considerable reputation in his homeland, but he was practically unknown abroad except in the musical world. Until he became internationally celebrated and undoubtedly more conscious of his own historical position, it may not have occurred to him to preserve his papers. Before that, he may well have destroyed his papers whenever he changed his residence from one city to another. This supposition seems as logical as the one frequently advanced that he wished to hide various transgressions. At any rate, he did preserve a considerable number of documents once he became a world figure, and many of these are now in the Library of Congress.

Among the most interesting items in the collection are four little notebooks which served Paganini for a variety of purposes, including those of diary, address book and account book. This does not mean that Paganini was ever systematic in keeping records, since notations relating to one event or series of events may be found scattered throughout different parts of the same book. But the material is all comprehensible, and a studious biographer can obtain a great deal from these books, particularly when they are considered in relation to other items in the collection.

The most famous of these little notebooks is the so-called "Secret Red Book." Paganini always kept this book with him during his travels through Europe, and its contents were a matter for wild speculation because he would allow no one to examine it at any time. Though the book is a veritable gold mine of biographical material, it will, after all, prove a sore disappointment to those who have expected to find in it either Paganini's "secret" for playing the violin or evidence of his love affairs. The book itself contains about eighty leaves and is bound in red cardboard. Written in ink on the front cover can be found the words, "Versi, Storie / e, /

“Sonetti” and on the back cover, “Sonetti/di/Germi” with Germi’s name crossed out. Luigi Germi was Paganini’s lawyer, financial adviser and his best and oldest friend. Germi had already copied into the book several sonnets and an Italian translation of the story of *Lalla Rookh*. He apparently either lent or gave the book to Paganini shortly before Paganini left on his tour. The book then ceased to serve as a storehouse of poetry, for aside from two or three sonnets added by Paganini (one dedicated to the daughter of his banker in Vienna) it was used for other purposes.

Throughout this book may be found detailed accounts of Paganini’s various journeys from Milan to Vienna, Prague to Dresden, Dresden to Leipzig, etc., each one neatly arranged in columns (see illustration no. 1) listing towns, distances, fares and occasionally even observations on the different currencies in use. He also entered the letters of introduction with which he carefully armed himself before “invading” a new city. These lists tell us a great deal regarding the professional and other circles in which Paganini moved. That for Berlin is particularly interesting for it includes not only a letter from “Pr. Metternic” to the Austrian ambassador and other letters to and from various members of the nobility but also letters to Spontini and Mendelssohn. For the first two concerts in Berlin, the Red Book even gives us the list of those who received free tickets. The lists vary in character, sometimes containing the names of persons whom he met at a certain place (one from Warsaw includes “Mr. Chopin giovine Pianista”). Names and addresses are scattered throughout the book, but since Paganini is usually careful to note the purpose or source of the information, it is easy to fit them all into a pattern.

The Red Book is equally interesting as a record of Paganini’s financial transactions. It is the most accurate record of his income from the concerts he gave during the period that it was in use (circa March 1828 to March 1831). For most of the concerts, one can find a record of the total income, the expenses deducted and the net income to Paganini. Occa-

sionally, other interesting details are provided, such as the cost of the orchestra or the prices of the tickets. Paganini made summaries of his income from the tours and also carefully noted the amounts transmitted to his bankers. One list is obviously an estimate of what he expected to earn from future tours. All this preoccupation with money—the book is full of figures—may be viewed as confirmation of the avariciousness of which Paganini was often accused. On the other hand, it can also be regarded as the normal reaction of a man finding himself for the first time in possession of very large sums of money.

There are also in the Red Book many miscellaneous items of considerable interest. Very important is the catalogue of his papers ("Inventario dell'archivio di N. P.") which can in part be identified with the collection now in this Library. (Two pages of this "Inventario" as well as the cover of the Red Book are reproduced in Kapp's biography.<sup>3</sup>) A prescription of Dr. Bennati occupies one page of the book (this physician published a "Notice physiologique sur Paganini"<sup>4</sup>), and several "secrets" for curing various ailments can be found on other pages. Paganini had suffered from poor health ever since early manhood, and one note in the book reveals that the eminent German violinist Spohr recommended a physician who advised Paganini to take the baths and drink the waters at "Badem Badem." Even a laundry list of the violinist and his son Achille may be found in the Red Book.

The second notebook has apparently escaped the attention of those previously privileged to examine this part of the material, although it is, as far as it goes, just as important as the Red Book. It is an account book which Paganini used on three different occasions. The label on the cover bears the inscription "Giornale di Spese Durante il Viaggio da Genova a Parma," a journey which took place in 1835. The book, however, was first used for his accounts by none other than George Harrys, a British diplomatic attaché in Hannover who

<sup>3</sup> Kapp: pp. 226, 227.

<sup>4</sup> Bennati, Francesco: "Notice physiologique sur Nicolo Paganini" in *Revue de Paris* May 1831.

served as Paganini's traveling companion and secretary from June 7 to July 2, 1830. So great was the public interest in Paganini at that time that even such a short acquaintance was deemed to have furnished sufficient material for a book on the man; and Harrys promptly wrote his book.<sup>5</sup> As a matter of fact, Harrys was very observant, and his little book has been one of the most commonly used sources for material about Paganini the man, and our account book supplies interesting supplementary material. In his published work (p. 19), Harrys mentions the fact that he meticulously kept all accounts and he also states (p. 6-7) that he was occasionally permitted to enter a summary of the expenses in the Red Book under Paganini's close supervision. Harrys accompanied Paganini on his tour from Hannover to Brunswick, and the entries begin on June 7 in Hannover and end on June 30 in Brunswick. These entries cover all expenses large and small, including those for travel, lodging and food as well as for all incidentals like laundry, barbering, pen, paper and postage.

Harrys only used eight pages of this account book and all his entries are in French as this was the only foreign language with which Paganini was familiar. In this connection, it is interesting to note that on the flyleaf of this account book may be found in Paganini's hand the following words:

Candella—Laigt		
Acqua Calda	Water	Wärme
	2	1
fredda		cold

Apparently Paganini regarded this as all the English he needed for his first trip to London. In the collection may also be found a letter from Harrys to Paganini intended to serve both as a receipt for his salary and as a letter of gratitude and farewell. On this document, Paganini wrote in his own hand "Graziosa quiteanza."

The next time this account book was used was for the purposes of a diary, "Giornale di Londra 1831." These five pages represent one of Paganini's few attempts to keep an almost

<sup>5</sup> Harrys, Georg: *Paganini in seinem reisewagen und zimmer . . .* Braunschweig, 1830.

day by day account of his activities. The section begins "14 Maggio sabato arrivati alle 7 della mattina; allogiata a Sablonien hotel—Ricevuti la visita di . . ." Then follows a series of names and addresses as well as occupation of each visitor with the exception of the eminent pianist J. B. Cramer, for whom Paganini did not think any further identification necessary. Then we find the usual list of letters of introduction. An interesting notation is that for May 21 in which the illness of Mr. Paganini is given as the cause of the postponement of the first concert in London. Contemporary accounts indicate that the roar of protest at the high prices for the tickets had a lot to do with the postponement. The other entries are equally interesting, and this London diary, if it can be called that, ends with a note that he had dinner with the famous pianist Moscheles, on the 24th. As indicated on the cover, this account book was used again for a trip from Genoa to Parma in the summer of 1835 but this section does not seem as interesting as those devoted to Germany and England.

The other two little journals in the collection are French pocket almanacs for 1832 and 1834, both printed in Paris. They are leather bound and the one for 1832 has the name Paganini lettered in gold on the cover. The latter is the more important of the two and resembles the Red Book in the variety of material it contains. The first flyleaf contains a summary of "Concerts de M. Paganini en France et Angleterre de le 9<sup>me</sup> Mars 1831 jusqu'au le 6<sup>me</sup> Mars 1832." According to this tabulation, he gave nineteen concerts in France and 132 in Great Britain, including twenty-three in Ireland and twenty-four in Scotland, making a total of 151 concerts in the period of one year! This was remarkable considering Paganini's poor health.

Possession of an almanac might be thought to have induced Paganini to keep a diary but as usual he was most unsystematic. Only occasionally are the spaces allotted to any day used for their original purpose. Instead, he uses pages at random for lists, accounts, addresses, etc. The pages for January 1 to 4 are taken up by the usual list of notables in

Paris to call on, probably with letters of introduction. Following this and elsewhere throughout the book may be found a home-remedy note (sulphur and molasses), addresses of publishers, music copyists, bankers, physicians, a good place to eat, a violin-maker (the famous Vuillaume), a tobacconist in London, the names and addresses of his son's tutors in Paris and London, the amount of money in his wallet, the name and address of an English physician along with the first names of said physician's four daughters, various prescriptions of Dr. Bennati and so forth. But the most important entries are those for the concerts which he gave during that year in France and England. Here, as in the Red Book, the total income is given for each concert followed by the deductions for the manager and occasionally other expenses and finally Paganini's net income. Some of the concerts listed have never been mentioned in the literature on Paganini. This book can be regarded as a "sequel" to the Red Book and along with it as the primary source of information about Paganini's triumphal tour through Europe.

The last of the four journals is a small pocket almanac for 1834, also printed in Paris and generally similar to that for 1832 except as to contents, which are almost non-existent. Paganini apparently used this almanac as a memo pad. Many whole pages or half pages have been neatly torn out and there are many loose pages in the book. What is left has only associational value, since it contains but a few addresses and accounts of minor significance.

If these four books alone constituted the entire documentary portion of the collection, it would still be an important source of biographical material on Paganini, but there are also about two hundred other manuscript documents of equal interest. They include many letters to and from Paganini, legal documents, bank statements and a variety of miscellaneous papers relating to his personal and professional life. Many of them are entirely in Paganini's own handwriting, and most of the others bear at least some notations. Where such notations exist, they are usually authenticated by his son who has care-

fully written "Autografo di mio padre Nicolò Paganini, Achille Paganini" or "Scritto di mio padre . . ." under his father's handwriting. This identification is hardly necessary since it is usually easy to distinguish Paganini's handwriting, but it is rather touching to note the care with which Achille Paganini studied the documents for traces of his father's writing. There was a deep affection between the two, and Paganini took his boy with him on all his tours, rarely leaving him except for a few days at a time. On one such occasion, Paganini wrote a letter from Liverpool to Achille which has been frequently reprinted.<sup>6</sup> This letter is in the collection, as are several documents about the boy's mother, Antonia Bianchi, whom Paganini never married. She was a singer who assisted him at many concerts. Paganini broke with her in Vienna in 1828 and made a financial settlement on her in return for the custody of the boy. There are memoranda in the Red Book and on separate sheets of paper concerning this settlement.

Some light on Paganini's relations with the other members of his family may also be obtained from the correspondence with his two sisters and other relatives. One of the letters deserves special mention. Written from Manchester in 1832 to his sister Nicolletta Ghisolfi, it concerns his mother's death and begins "Ho pianto, e piango ancora la perdita della nostra amantissima madre." There is evidence in other letters that he aided his sisters financially, and he made special provisions in a draft of his will which set up trusts for both of them, but of course left the bulk of the estate to his son, Achille.

The collection also contains many other items of personal interest, such as a detailed recipe for ravioli, a list of his silver-ware as well as a list of formal expressions for closing letters which Paganini apparently compiled for use in his correspondence. But the greatest associational value must be given to several scraps of paper which, according to Achille's notations, constitute Paganini's last words. An ailment of the larynx prevented him from speaking above a whisper for

<sup>6</sup> Codignola, Arturo: *Paganini intimo*, Genoa, 1935, pp. 398-9; Kapp: *op. cit.*, p. 214.

several years before his death, and toward the end he was unable to speak at all.

The papers relating to Paganini's professional life are no less interesting than the more personal documents just described. Like the four notebooks, they reflect for the most part the years of his most famous tours after 1828 but give us a much more detailed picture of what took place. For instance, preserved in the collection are the actual reports furnished Paganini by the manager of his first series of concerts in London. These reports list the number of seats sold in each section of the theater and the sums of money received for them. It is interesting to note that between June 3 and August 20, 1831, Paganini played *fifteen* concerts in London with a gross income of over £10,000. The high point was reached at the fifth concert on June 22 when the total from the sale of tickets was £1463/9, an almost unheard of income for one concert, even today. It is pretty safe to assume that Paganini received at least two thirds of this amount since the expression "due terzi a me" occurs so often in his accounts for other concerts (see illustration no. 2).

No less interesting are the posters. There are twenty of them, all in a perfect state of preservation (see illustration no. 3), sixteen of them from London, two from Bath, one from Vienna and one from Stuttgart. Since these posters give the complete program, the assisting artists, the ticket prices as well as other interesting information relating to the concerts, it might not be amiss to list here the places and dates:

*London*

The King's Theatre	July 15, 1831
"	July 15, 1831
"	July 22, 1831
"	July 25, 1831
"	August 20, 1831
Theatre Royal, Covent Garden	July 13, 1832
"	July 17, 1832
"	July 27, 1832
"	July 31, 1832
	August 14, 1832

*London*—Continued.

Theatre Royal, Covent Garden	August 17, 1832
Royal Gardens, Vaux Hall	July 15, 1833
Theatre Royal, Drury Lane	July 15, 1833
Theatre Royal, Covent Garden	July 27, 1833
Theatre Royal, Drury Lane	August 8, [1833]?
Adelphi Theatre	October 1, 1833
Royal Victoria Theatre	June 17, 1834
<i>Bath</i>	
Theatre Royal	December 15, 1831
“	December 17, 1831
<i>Vienna</i>	
K. K. Hoftheater	June 27, 1828
<i>Stuttgart</i>	
Stuttgarter Hof-Theater	December 7, 1829

Paris is not as well represented as London in this collection since we find reports for only a few of Paganini's concerts in 1831. These are on regular printed forms which indicate the number of tickets sold for every section of the Paris opera house, where the concerts took place. The income from these concerts, although not as large as in London, is still quite startling, for the concert on March 20, 1831 brought in almost 22,000 francs. Another document of equal interest is a contract for the use of the opera house signed by Paganini and its director. There is indeed much in this collection which should prove as interesting to the historian of the theater as to the music historian.

In connection with these concert reports, mention should be made of the various bank statements which were preserved by Paganini. They bear further testimony to the enormous sums which he received for his performances. Only one of these is from an Italian bank before he left Italy and it shows that he was anything but a rich man prior to 1828. On the other hand, a verified copy of his account with Heath-Furse Co. of London, dated June 23, 1835 shows that between March 1832 and June 1834 he had as much as £14,045/19/4 on deposit. Similarly his account with Arnstein & Eskeles in Vienna ran as high as 172,038 francs. Another interesting

document is the letter of credit from the same firm in Vienna which is addressed to the following correspondents:

Messieurs	
A. L. d'Lichthal	—à Munic
Frères Bethmann	—à Francfort
Michel Kasket	—à Dresde
Mendelsohn & C <sup>e</sup>	—à Berlin
M. J. Jenesch	—à Hambourg
Hope & C <sup>e</sup>	—à Amsterdam
Delepert & C <sup>e</sup>	—à Paris
N. M. Rothschild	—à Londres

When treated as source material, these bank statements should properly be used in conjunction with many letters in the collection, particularly those from Luigi Guglielmo Germi, of which there are no less than sixteen. (Germi, Paganini's life-long friend who also managed his affairs, has already been mentioned in connection with the Red Book.) The subjects discussed are mostly of a business nature but there are also many allusions to musical matters. The collection also contains the draft of one letter to Germi written by Paganini shortly before his death in which he speaks of his instruments, stating that he then owned eleven violins, one viola and four violoncellos.

Paganini was often accused of being avaricious and uncharitable. He was attacked in the newspapers on at least one occasion for having refused to appear at a benefit performance. It is difficult to pass judgment at this late date and Paganini may well have been a miser, but the documents at hand do not seem to justify this viewpoint. Judging by the letters of thanks from people in Austria, Germany (one from the King of Prussia), France and England, it seems safe to say that Paganini gave, without reimbursement, a fair amount of his services for philanthropic purposes. Virtuosi have often been criticized for their refusal to perform without fee, but usually only by laymen who do not realize that these all too frequent requests are the bane of the performer's existence. In the case of Paganini, however, the criticism may have been due to the fact that his "strategy" in such

matters was so inept that his refusals to play for charity received more publicity than his benefit performances.

The constant criticism leveled at him for one thing or another, however, does not seem to have affected Paganini's popularity, for he was in constant demand and honors were heaped upon him. He was made a baron and was the recipient of various orders of nobility. Accordingly his visiting cards read as follows:

Le Baron N. Paganini  
Commandeur et Chevalier  
de plusieurs Ordres

There are seven visiting cards in the collection as well as the actual certificates, diplomas and letters which accompanied the award of these orders. His many contacts with persons of high rank are reflected in the letters he received inviting him to give concerts in their cities. The collection is also rich in documents relating to the appointment of Paganini by the Duchess of Parma to the commission designated to reorganize the ducal orchestra.

Before leaving this report on the documentary material in the collection, mention should be made of a few letters bearing on Paganini's proposed visit to America. At the height of his career, he may have thought of the possibility of additional triumphs in this country but may have hesitated because of his fears of the ill effect such a voyage would have on his health. The motives for the trip to be discussed here, however, were not purely artistic because they were bound up with the Watson affair. In June 1834 Paganini was publicly accused of having abducted Miss Charlotte Watson, the daughter of a business associate in London. In spite of Paganini's letters to the press denying his guilt, the newspapers in France and England made much of the incident. Among other things, it was alleged that he had turned the head of this eighteen-year-old girl by buying her expensive jewelry and in the collection are certain receipts from a London jeweler dated June 1834 which may have some bearing on the case. At any rate, the Watsons emigrated to New York

soon after this scandal and Paganini did offer to bring them back with the apparent intention of marrying the girl. There is in this collection a letter from Watson in New York stating that it would be out of the question for them to return to Europe but urging Paganini to come to New York where he could undoubtedly earn twice as much as in England. That Paganini actually made plans to go to America is evident from two other letters in the collection, one from a former secretary in London, Urbani (also involved in the Watson affair), whom he invited to accompany him to New York, and the other from an agent in Le Havre confirming the cancellation of two passages to New York because of Mr. Paganini's ill health. And so it happened that America never heard Paganini.

Turning our attention now to the pictures in the collection, we find a body of material which is just as exciting as the manuscripts, even if not as important as source material to the historian. In fact, the pictorial part of the collection reflects more clearly the impact which Paganini made on the general public than do the documents. The number of pictures of Paganini must have been enormous and no one has yet attempted a complete listing of them. Serious likenesses and caricatures appeared everywhere and it is interesting to learn that a drawing of Paganini even hung in Washington Irving's study in his house on the Hudson.<sup>7</sup> The great number of Paganini prints is another indication of the tremendous effect created by his concerts in the various European capitals.

There are approximately one hundred contemporary prints and drawings in this collection. Fifteen of these seem to be originals which apparently have never been published. Until we learn more about the history of this part of the collection, these originals cannot be fully identified and we must rely entirely on the evidence before us. This is particularly true of a portrait in crayon signed O. V. 1811. A previous owner has ascribed this to the famous French painter, Horace Vernet (Oratio Vernet?) and if finally authenticated, it will

<sup>7</sup> Brooks, Van Wyck: *THE WORLD OF WASHINGTON IRVING*, New York, 1944, p. 358.

prove to be one of the earliest known portraits of Paganini in existence. Another portrait which antedates his famous tours is in oil on paper by an anonymous artist. It was apparently removed from its frame by Maia Bang, but we find a note in her handwriting stating that the frame was marked "Milano 1828." This would indicate that the picture was painted just before Paganini left Italy for his first concert in Vienna. The other originals are obviously later. Two of them are very interesting pen-and-wash drawings of Paganini on the concert stage by an anonymous artist, but the rest are in a lighter vein (see illustrations no. 4, 5, 6).

There were so many great caricaturists in Europe at the height of Paganini's career that it is not surprising that his gaunt and apparently grotesque appearance so frequently became the subject of their work. One of the most attractive caricatures in this collection is a water-color by Tony Johannot, the eminent French illustrator. This is a fantastic piece depicting Paganini playing in the boudoir of some lady of rank (see illustration no. 7). Equally interesting are two caricatures in water color by Jean Ignace Isidore Gerard, better known as Grandville (see illustration no. 8). There is also a colored caricature on cardboard by J. P. Lyser on the verso of which the artist has composed a poem about Paganini. Lyser, who drew several likenesses of the violinist and also wrote about him, is best known for being quoted by Heinrich Heine in the latter's famous essay on Paganini. The other originals in the collection by such artists as Stephanoff, Brocklock and Blandowski are equally interesting (see illustrations no. 9, 10).

On examining the prints, one is struck by the differences in the treatment accorded Paganini by the nations he visited. If the prints in this collection may be regarded as typical—and the quantity would seem to assure this—the conclusion is inescapable that Paganini received rough treatment in England. Although there are some caricatures from France and Germany (there are no Italian caricatures in this collection), most of the continental artists treated Paganini with respect and occasionally with obvious flattery. Not so in England, however,

where a serious likeness seems to have been the exception rather than the rule. Here he was usually presented as a grotesque figure, as a subject for ridicule. His playing of pieces on the G string alone was a frequently used subject and several cartoons show three loose strings dangling from his violin. The manner in which he stood as he played and his appearance when bowing to an audience were constantly lampooned. The captions are usually satirical. One of them, dated London, 1831, calls him "The Modern Orpheus." Another from the same year reads "The Modern Apollo (not Belvedere). Receiving the homage of 5,000 persons, after having pocketed £2,000, for two hours' performance. (Sketched at his last concert at the King's Theatre.)" This interest in Paganini's earnings is also evident in another caption "Signor Paganini. Score of his pecuniary harvests since 1825," which is followed by a tabulation of his supposed earnings (see illustration no. 11).

There is one curious English item which deserves special mention. It is a little satirical pamphlet in verse published in the form of a children's book with colored illustrations entitled, "The Wonderful Tour of Little Peter Paganini." It depicts the great Paganini turning over his violin to his young son, who thereupon proceeds to set England dancing-mad, reaping a fortune the while. "Young Pag" even includes a visit to the British Museum in this wonderful tour (see illustration no. 12). There are two different versions of this satire in the collection.

The underlying cause of all these attacks in the form of caricatures seems to have been based on a twofold resentment. First, people resented the idea of a violinist charging so much for his tickets, and second, they resented the fact that so many people bought tickets at these high prices. Added to this was the resentment against a foreigner who was taking so much money out of the country. Whatever the cause, the caricatures were legion, but they do not seem to have affected adversely Paganini's popularity or his income.

When Paganini's heirs sold his papers in 1910, they disposed separately of the musical autographs in their possession.

## Two Pages from the "Red Book" (No. 1)

Fig. 5. Agamemnon & Queen &c?

Wednesday 22<sup>nd</sup> June 1831.

	<u>Due</u>	<u>Paid</u>
Books	334. 10. 6.	260. - 6
100 Shillings	- - - 108. - -	
57 0 <sup>0</sup>	53. 11. -	- - -
22 0 <sup>0</sup> 123 Pts. Etc.	- - -	64. 11. 6
30 0 <sup>0</sup> 30000 0 99 8 <sup>0</sup>	- - -	1. 10. -
32 PP carriage	- - -	16. 16. -
78 0 <sup>0</sup> 398 0 <sup>0</sup> 3	Dinner money	- - - 527. 19. 6
	Rec'd at Sally Dwn	- - - 20. - -
	- - - - -	- - - - -
	<u>£ 393. 17. 1064. 17. 6</u>	
	<u>£ 1458. 14. 6.</u>	

129 - 1 - 10. 6

132 - 2 - 1. 1. -

125 - 1. 2. 2. -

2. Holloway 1 - 1. -

4. 14. 6

1403 9 -

Account for a Concert in London (No. 2)



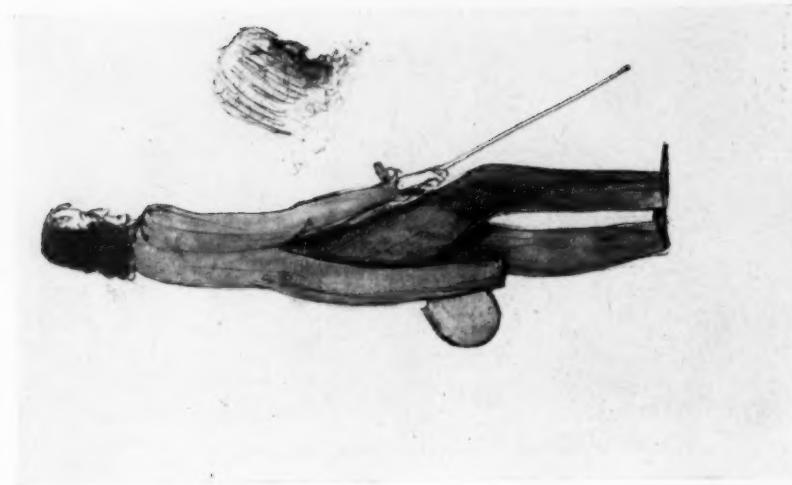
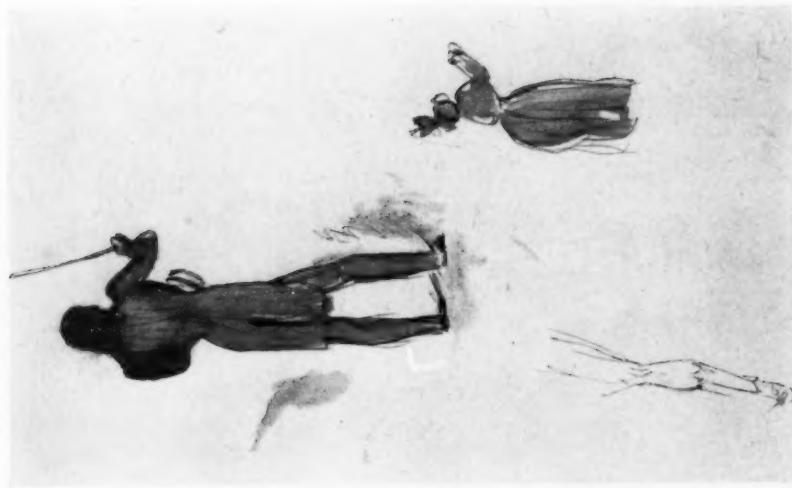


Portrait of Paganini attributed to Horace Vernet (No. 4)



Portrait of Paganini by an Anonymous Artist (No. 5)

Pen and Wash Drawings of Paganini by an Anonymous Artist (No. 6)





Water Color by Tony Johannot (No. 7)



Two Caricatures by Grandville (No. 8)



Caricature by Lyser (No. 9)



Caricature by Blandowski (No.10)



### SIGN<sup>R</sup> PAGANINI.

Statement of his Receipts in the undermentioned Places since 1825.			
In Vienna	5. 120	Paris	6. 000
Prague	560	Varsovia	10. 000
Milan	6. 200	London, already	24. 000
Bologna	6. 200	Dublin D <sup>r</sup>	1. 500
Genoa	6. 020		

Printed and sold at Private Concerts Promotional.

Dublin. Published by Le Poer, 13 Henry St. Sept<sup>r</sup> 10. 1831.

Caricature of Paganini, Dublin, 1831 (No. 11)

Young Pag took the Fiddle,  
and went, for a stare,  
To the British Museum near  
Bloomsbury Square;  
Here some looked wise, some  
grave, some glum.  
Says Pag, 'tis to make you all  
merry, I've come.  
He played them a tune, they  
danced from their Books,  
And delighted each seemed, if  
we judge by their looks.



From *The Wonderful Tour of Little Peter Paganini* (No. 12)

Those in this collection were obtained by Maia Bang from other sources. The most important item is a set of quartets for violin, viola, violoncello and guitar which Paganini dedicated to his friend Luigi Germi. These manuscripts were originally sold by Germi's widow and after passing through various hands were eventually purchased by Maia Bang. In this set, there were originally six quartets, numbered 10 to 15. When the collection reached the Library of Congress, however, only four were found, numbers 11, 12, 13 and 14. The other two were apparently disposed of previously, and it is hoped that they will soon come to light because none of the six quartets has ever been published in its entirety. The other musical autographs in the collection consist of sixteen fragments and sketches which have not been identified as yet. In fact, none of these autographs can be properly evaluated under wartime conditions because for purposes of identification they should be compared with other works still in manuscript form, most of which are in Europe.

Very few of Paganini's compositions were published during his lifetime perhaps because he did not wish to have other violinists play them. In later life he seems to have made definite plans to publish at least some of his works because in this collection may be found a most interesting document entitled "Elenco de pezzi di musica da stamparsi" (Catalog of pieces of music to be printed). The document lists twenty-eight pieces which Paganini considered ready for publication. Nothing came of these plans and to this day only a few of the works listed have been published, some of them having disappeared entirely. There is also in the collection a letter to Paganini from Germi, dated May 4, 1836, in which he chides Paganini for having engaged in other activities at a time when he might have prepared for publication his manuscripts, for which all of Europe was waiting. Paganini's unpublished manuscripts are still scattered in many places, but whenever a definitive catalog of his compositions is finally attempted, our autographs will prove most useful.

There is a great deal more in this collection of material on

Paganini than it has been possible to discuss in this report. For instance, no mention has been made of the poetry written in Paganini's honor, some of which we have in beautifully printed broadsides, or of a most fascinating scrapbook full of contemporary English newspaper clippings or of the collection of autograph fragments preserved by Baron Attilio Paganini, Nicolò's grandson. It has only been possible to review the highlights in order to give the reader some inkling of the importance of this collection to students of Paganini. But in viewing the collection as a whole, one omission is striking. There is little in the documents now at hand which really throws new light on Paganini as a performer. So much has been written for over a century about Paganini's "secrets" in playing the violin that one might have expected to find the key to at least some of these secrets in his personal papers. The fact that Paganini seems never to have practiced in his room while on tour strengthened the belief that his success was due to certain secret methods of preparation and performance. But we find no secret contract between Paganini and Satan nor any other clue to the alleged "mystery."

There is probably a very simple explanation—there never were any "secrets." These so-called secrets have all been unraveled during the past hundred years and the results can be heard on the concert stage today. This does not mean that Paganini was just an ordinary good violinist. On the contrary, he must have been a marvelous violinist. We have the testimony of men like Schubert, Liszt, and Chopin to confirm this view. There have probably been precious few violinists in any generation who can even be compared with him. But the facts about his playing which seemed miraculous in 1828 are more commonplace today. We know that Paganini practiced the violin for long hours each day during his youth and that when he left Italy he was already so mature an artist that the performance of the same pieces over and over again was probably sufficient to keep his fingers in trim. What makes Paganini unique among violinists is the fact that in one lifetime he advanced the technique of violin playing

further than any one else before or after him. He practically exhausted the technical potentialities of the instrument, and this remains to his lasting credit.

The availability of this material, therefore, will undoubtedly have considerable influence on future writings on Paganini, for it should tend to eliminate the many references to the miraculous, the magical or the mysterious in his accomplishments. It should tend also to develop a healthier attitude on the part of his biographers so that his important position in the history of music can be more properly evaluated. The collection is unique and American musicologists will always be grateful to Mrs. Gertrude Clarke Whittall for having assured its permanent preservation in the Library of Congress.

HAROLD SPIVACKE  
Chief, Music Division

#### ADDENDUM

[Wherever it occurs in this article, we have spelled Paganini's first name with one "c"—Nicolò. This is contrary to the practice commonly adopted by his biographers, who seem to prefer the more modern, Niccolò. Almost without exception, however, Paganini himself used only one "c" in his personal papers. His son, Achille, also used only one "c" in the authentications which abound in the collection.]

## Soviet Union War Posters

Among the kaleidoscopic variety of the latest Library of Congress acquisitions, the war posters of the Soviet Union with their colorful designs and original ideas project themselves as a separate interesting group that is as yet practically unknown to the general American public.

To give the public an opportunity to acquaint itself with this interesting collection, the Library of Congress has exhibited twenty-three of these posters. The exhibition was open on the ground floor of the Main Library Building from December 15, 1944 to January 5, 1945.

The kind of poster shown is one of the innumerable types of Soviet posters. In Russian, this particular kind of poster is called "Okno TASS"—Window of Tass (Telegraph Agency of the Soviet Union). The name originated from the fact that the TASS agency placed these posters, with their telegraphic-like messages, inside the windows for observation from the outside.

The posters in the "Okno TASS" group are of large size, averaging three by five feet. They are pictorial posters, supplemented by captions and reproduced on one side of thick paper by a mass production method known as the "Silk Process." In this process, numerous colors, in some cases as many as thirty, are employed by the aid of a special stencil for each color. They are fresh, and the paint is applied so skillfully that an eye untrained in art might easily mistake them for hand-painted water-color pictures. Yet copies of these posters are made by the thousands to accommodate the demand of the vast territory of the Soviet Union.

The making, distribution and display of these posters must be accomplished with the greatest celerity, for one of the

basic requirements and essential qualities of these posters is their freshness. The posters must be as timely as today's news; brisk as the latest war communique. News spreads fast, and along with it goes the appropriate posters. A delay in distribution would make the posters as stale and uninteresting as an outdated anecdote. The posters themselves are pictorial news—the art of the street.

There is no time for the rushed artist to meditate on the preparation of his posters. Neither is there time to make them with photographic precision. In a few lines, in a few clever touches of paint, the artist must convey his ideas. The resemblance to a face may be only relative, or even could suggest an allegorical resemblance to the animal or beast. Posters of this kind are not made to be admired. Their function is first to arrest the attention of the people and then to convey a forceful message at a glance. The designs must shout from the posters with magnified clearness, they must flash like a neon light, they must draw unto themselves like a powerful magnet. And yet despite all this, the posters are of good quality of sketch and make themselves remembered.

This type of Soviet art has been developed to a high level of effectiveness as an instrument of war. As everyone else in present-day Soviet Union is called to the colors, the painters and masters of graphic art have been also mobilized to help the country in the time of war. With paint and brush in their skillful hands, these artists are well armed soldiers of the home front.

Among the well known artists with European names whose posters have been distinguished by the highest awards at several international exhibits, is an outstanding group of three Soviet artists—Mikhail Kupriyanov, Parfri Krylov and Nikolai Sokolov, who work together under the assumed name "Kukriniksy." They, among others, brought posters to the highest standard. The subjects they choose usually are very interesting, timely and clever. Simplicity is the keynote—nothing in their posters could be dispensed with and nothing essential has been omitted. By the exclusion of extraneous

things, the concentration is greatly intensified. Regardless of the abundance of themes, these artists find a way of expressing their ideas without repetition of symbols or of decorative motifs.

This type of Soviet art has been developed to a high level of effectiveness as an instrument of war. The Soviet war posters are primarily designed for the homefront, where people can almost comprehend the posters without the explanation of the captions. The text of the captions consists of either a verse, a war communique, or a phrase from the order of the day of the Supreme Commander-in-Chief, or a slogan for a placard on May Day. The citizens are well informed on the current events pertaining to their interests and are at home with their historical background and personages. For foreign consumption, however, the commentary of the captions is quite useful, although the pictorial part of the poster eloquently and vividly presents its idea.

The Soviet artists have produced a manifold line of motifs. Some of the posters portray deeply felt emotions of a strong large-hearted patriotism, some revive great historic events in the lives of the Soviet peoples, while others are ludicrous cartoons of the utterly disdained enemy. By the subjects they are treating, the posters may be classified into three large groups: namely, patriotic themes satirical, motifs and general informative subjects.

Probably the most prominent place in this collection belongs to the posters of patriotic themes. In these posters the artists have aimed to arouse the devotion of the Soviet citizens for their country and at the same time to arouse fury against the Nazi hordes that have violated the soil of their homeland.

To inspire the present generation of warriors to carry on the Titanic struggle with their eternal enemy who has many times desecrated their homes and assailed their people with fire and sword, images of noble Russian ancestors are revived as worthwhile examples. In the "Okno TASS" group of posters, artists glorify Alexander Nevsky, Admiral Nakhimov, Peter the Great, Kuzma Minin, Suvorov and Bogatyry.

The word "Bogatyry" is mentioned several times in the captions, and a Bogatyr image is used as an allegoric figure in one poster. The Bogatyry were different types of heroes in Russian folklore, distinguishing themselves by their military exploits, by their hyperbolic physical might, by their unusual intellect, by their outstanding beauty or by their enormous wealth. Some types of Bogatyr of the earliest period—before the tenth century—were products of the people's fantasy, mythical heroes created in narrative legends and often combining, in one type, features of several heroes who actually existed. The most frequently mentioned type of Bogatyr in folklore belongs to the warriors grouped around Prince Vladimir, who ruled Russia at the end of the tenth century and in the beginning of the eleventh. This type of Bogatyr may be favorably compared with King Arthur's Knights of the Round Table. The hero type of Russian Bogatyr which rendered noble service to the country in time of distress, is revived in the posters as an inspiring example to the present generation of the Soviet Union.

A legendary figure of Bogatyr appears in one of the interesting patriotic posters entitled "Ancestors and Descendants"; with this group of patriotic posters begins a brief description of several posters in their respective classifications.

**ANCESTORS AND DESCENDANTS**—This poster is based on a juxtaposition of two pictures.

The upper picture shows the huge, strong figure of a blacksmith of ancient times, skillfully forging crude arms into a fine steel sword. Next to him, awaiting the sword, stands the mighty figure of the Bogatyr, attired in armor and ready for noble exploits.

The lower picture shows a Soviet engineer, a descendant of the ancient blacksmith (as the caption explains), faithfully carrying out the tradition of his forefathers in the present emergency by ceaselessly—day and night—forging implements of war—bone-crusher tanks—in the modern smithy. The engineer is warmly shaking hands with the Soviet general—the Bogatyr of the present day.

Artist: P. Sokolov-Skalia. Text: Demian Bednyi.

**ORDER OF NAKHIMOV**—This revives a scene from the history of the Crimean War (1854–1855). Here the brave Admiral Nakhimov is personally directing the gunfire from his flagship to the enemy fleet. Beside the Admiral are shown his assistant officer and two seamen at a gun. To propagate the importance of a newly established medal bearing Admiral Nakhimov's name, the highest token to mark worthy seamen, it is prominently displayed at the top center of the picture.

Artist: A. Davilichev. Verses: A. Zharov.

**LET US FREE THE LANDS OF NOVGOROD FROM THE ENEMY**—The majestic figure of Alexander Nevsky (1220–1263), one of the most venerated Soviet heroes, a prince of Russia, towers over destroyed German tanks and piles of German dead. He is attired in armor with enormous sword and shield, particularly outstanding in the picture on account of the glittering blue and vivid red coloring—reflections of the smoke and flame of battle. Over his shoulders is a swirling red mantle. His very impressive, huge figure makes the German dead look like ants. In the background are pictured churches and houses of ancient Novgorod. This poster illustrates an episode from Russian history that has made an indelible impression on the memory of every Russian—the liberation by Prince Alexander Nevsky in 1242 of primordial lands of Novgorod from the Teutonic knights. The single-figure design is an allegoric picturization of the continual struggle of the Russians with their enemy—the German invaders. And as 600 years ago, Alexander Nevsky led the Russians against the Teutonic knights, his spirit today guides the Red Army against the German hordes. The caption here quotes Alexander Nevsky's saying—"One who with the sword will come to us, by a sword will perish."

Artist: P. Sokolov-Skalia.

**THE LIBERATORS OF PSKOV**—Again Alexander Nevsky inspires a poster. The theme of this one is almost the same as that in the preceding poster. It also pictures the liberation of a Russian city—Pskov this time. A vision of Alexander Nevsky in the armor of a contemporary warrior appears astride a horse. Three Red soldiers bearing modern arms are looking with

respect at the well known historical figure of the great liberator. At their feet lie several dead German soldiers. In the background are again the churches and other structures of the ancient town of Pskov.

Artist: A. Danilichev. Verses: Demian Bednyi.

**NARVA IS LIBERATED**—Like a shadow of the celebrated past, a dark silhouette of Peter the Great symbolically reappears, leading the marching soldiers of his guard carrying the banners of their time. In the front part of the poster are shown, in bright colors, the marching Red soldiers in present-day uniform, proudly bearing the modern banner. This poster is an historical parallel—as once did the gallant guard of Peter the Great, the Red soldiers are liberating the city of Narva.

Artists: V. Sokolov, A. Plotnov. Verses: A. Mashistov.

To laugh off the enemy, to belittle him, to convince the spectators of his hopelessly ridiculous situation, of his weakness and his wrongs is the main thought centered in the satiric posters. In order to build up morale in war time, the well-aimed burst of humor of the poster, psychologically is as powerful as an explosion of a bomb loaded with TNT. And for this reason satiric posters are rendering a valuable service to the war.

With a few strokes of the brush, the artists are stressing, underlining and bringing out weak and ridiculous features of the "hero" who looks so amusingly pitiful in his miserable predicament, but for whom no one feels sympathy. The range of themes is very large. Some posters are grotesque caricatures of the physical appearance of the enemy. Some are comically presenting episodes of war in which the enemy is not on the winning side, and some mock the enemy's outcome in recent events. But the main purpose of all of them is unlimited sarcasm.

**HE IS CAUGHT**—A simple but very expressive composition featuring the doomed Hitler is presented in the form of a beast. The gory wolf is trapped with red flags surrounding him, a hopeless figure for whom there is no escape.

Artist: V. Lebedev. Text: A. Mashistov.

**THE HOUR IS NEARING**—Caricature of horrified open-mouthed Hitler with arms and legs spread to represent a swastika resembling a repulsive octopus. Three bayonets bearing the flags of the United States, Great Britain and the Soviet Union are piercing through the limbs. The caption reads, "There is no escape for the German octopus staggering from mortal blows from all sides."

Artist: M. Cheremnykh. Verses: Demian Bednyi.

**THE GERMAN WOLF IN SHEEP'S CLOTHING**—Hitler in the well known disguise of a wolf in sheep's clothing. He is standing on a corner and undecidedly looking at a street marker, which reads "Neutral Street." The wolf is carrying a suitcase from which a "peace proposal" is sticking. The suitcase is covered with four labels—Stockholm, Geneva, Madrid and Ankara. The buildings along the street are characteristic of the respective cities. The poster represents the futile attempts of Hitler to bring discord among the Allies by sending the diplomats to neutral Sweden, Switzerland, Spain and Turkey with a pseudo-proposal of a separate peace.

Artist: P. Sokolov-Skalia. Text from the order of the day of the Supreme Commander-in-Chief, J. Stalin, February 23, 1944.

**TWO KETTLES**—The upper picture shows an empty kettle in Berlin in form of Hitler's head. One broken ear represents the handle of the kettle. A disappointed mouse is crawling from the empty kettle. He gazes discouragingly at another hopeful mouse on the floor.

The lower picture shows butt of gun in Soviet soldier's hand pressing German prisoners taken at Minsk into the already overfilled Russian kettle.

Artists: Kukryniksy.

**HYSTERIC SPEECH. HISTORICAL ADVANCE**—The left side of poster shows a pulpit with microphone from which the grotesque figure of Hitler is boasting, "I am forcing the English channel."

The right side of poster shows Hitler in faint on pulpit, as he hears from loud speaker that Anglo-American troops have crossed the channel.

Artists: Kukryniksy.

**CAPE BON OR HOW THE GERMANS HAPPENED TO FIND THEMSELVES IN A PRISON CAMP**—A series of five pictures. Verses of the caption vividly explain how the Germans in the latest African campaign retreated to Cape Bon, dug trenches, fortified the cape and, after working all night through, realized they were surrounded by the Allies, and, therefore, had prepared their own prison instead of fortifications against the enemy.

Artist: V. Aivazian. Text: O. Brik.

**UNDER THE SLOPE**—Hitler barefoot and wearing the remnants of a tattered uniform is frantically grasping a rail overhanging a precipice. A Soviet train is steaming in from the left and will surely sever Mr. Hitler's grasp. He is doomed to fall down the slope. On the left side of the track is a sign reading "Leningrad" and on the right, "Moscow." Between these two cities is the railroad station of Chudovo, where Hitler is pictured clinging to the rail and where his army was in danger of being smashed from left to right.

Artist: N. Denisovskii. Verses: Demian Bednyi.

**THE FASCIST EMPIRE TREMBLES**—Mussolini sitting in Italian boot serving as a basket of a patched balloon. Air is escaping from the balloon, and it is slowly but surely falling on a pointed English bayonet on which already are four islands—Pantelleria, Lampedusa, Lampedusa and Lemnos. The poster indicates the Allies' intention to invade Italy itself.

Artists: Kukryniksy. Verses: S. Marshak.

**THE LAST DANCE**—The poster is executed in dull colors and shows Mussolini attired in the black uniform of a Fascist general, so well matching the spirit of mourning. Mussolini is dancing with a skeleton bearing the inscription "The Italian Empire." They are doomed to dance to death. On the day before Tunis was lost, when the empire was already crumbling, the Fascist chieftains in Italy organized a pompous celebration of the 7th anniversary of the Italian empire.

Artist: S. Kostin. Verses: A. Mashistov.

**BUNS AND BUMPS**—The upper part of the picture displays four comical figures—Hitler, Mussolini, Antonescu and

Horthy, greedily awaiting the plate of buns representing Moscow, Transylvania, Caucasus, Africa and Kuban.

The lower part of the picture shows same personages in bad shape—bandaged, bruised, bleeding and in torn clothes. The caption explains that Hitler's satellites, when entering this war, were counting on early victory. In advance, they decided who would get the buns and pastry, and, of course, the bumps and bruises were to be distributed to their foe. But things did not go according to their expectation.

Artists: Kukryniksy. Text from the report of J. Stalin, November 6, 1943.

A FORMER SYNTHETIC LAND OWNER—Strong figure of typical Prussian Junker is shown begging on a bomb-pocked street of Berlin. A small waxed moustache with a defiant upward twist and a jaunty hat bedecked with feather seem to be out of place on one in such dire circumstances. The Junker is leaning against a bicycle and is wearing a sign reading "Help Former Ukrainian Land Owner." He is accompanied by his wife, who looks stunned and utterly dejected. According to the caption, the bicycle is the only thing they could save upon losing the estate in the Ukraine that was granted to them by Hitler.

Artist: S. Kostin. Verses: S. Marshak.

A GERMAN CHRISTMAS TREE—This consists of four pictures.

The upper left shows a stout German soldier, warmly clothed and wearing a very self-satisfied expression on his ruddy face. In his left hand, he is carrying a bundle of goods that he has stolen in Europe, and in his right, a tommy gun and a Christmas tree.

In the upper right the same German is trimming the tree with swastikas, bottles of liquor, eggs, poultry, ham, etc.

The lower left shows the German terrified by gifts from Heaven falling into his room in the form of bombs.

The lower right pictures a pile of snow from which the feet of the German are sticking. At the top of the heap is the base of the Christmas tree, in the form of a cross, that serves as a marker for his grave.

Artist: P. Sokolov-Skalia. Verses: Demian Bednyi.

**GREAT EUROPE OR NEW LIVERIES**—Caricatured Goebbels with pointed finger gives command to five dilapidated lackeys—Mussolini, Horthy, Antonescu, Mannerheim and Laval—to change their liveries of Great Germany to the new liveries of Great Europe. In the master's house (Hitler's), things are desperate. As a compromise to his satellites, Hitler offers a new livery bearing the name of Great Europe instead of Great Germany. But in spite of the change in uniform the menials remain the lackeys of Hitler.

Artist: P. Sarkisian. Text: S. Marshak.

The third group of posters is of the general informative motif. As the other two categories of the Window of TASS are serving the purposes of war, the General Informative Group also sways public opinion into the desired channel. By presenting the causes, origin and progress of the war in pictorial form while the subjects are still news of the day, TASS guides the observers to an understanding of the news.

In addition to the fact that these posters are important sources of information for the students of public opinion in the global conflict, they have a definite value in design and composition from an artistic standpoint.

**WHAT'S GOOD FOR A RUSSIAN IS DEATH FOR A GERMAN**—The left half of the picture shows one graceful diving figure and one swimming figure in the Black Sea. In the background are numerous figures sunbathing on the beach. Mountains and a sanatorium are in the background.

The right half shows brawny hands of a Red soldier pushing with the butt of his rifle a ragged Nazi into the waters of the Black Sea. One bloody hand of drowning Antonescu is shown nearby. The beach is covered with Nazi dead. In the background is the damaged sanatorium. The theme of this picture is the liberation of the Crimea.

Artist: M. Cheremnykh.

**OUR CRIMEA**—Here on a map of the Crimean Peninsula, stands a victorious smiling Red soldier in green uniform adorned with medals. In the foreground is the water of the Black Sea, from which two feet are sticking. The cap of a

Rumanian soldier is floating nearby. One can easily see that this poster is another version of the liberation of Crimea.

Artists: Kukryniksy.

**MARSHAL IOSIP TITO**—The monumental bust of Marshal Tito appears with an armed group of six patriots, one of them a woman. The Jugoslav tricolored flag with red star is carried by the patriots. In the background are mountains suggesting that the Jugoslav people's army finds shelter there. A May Day slogan of the poster heralds long life to the Jugoslav People's Liberating Army fighting against sinister forces of tyranny.

Artist: P. Solkolov-Skalia, V. Sokolov. Text from the slogans of May Day, 1944.

**WE WILL LIBERATE OUR BROTHERS**—The figure of a Red soldier opens the gates of the civilian prison camp, with the figure of a bestial Nazi guard whip in hand thrown to ground. At the gates several pathetic starved figures are shaking hands with another Red soldier.

Artist: L. Sarkisian. Verses: A. Mashistov.

[**THE WAR WILL CONTINUE UNTIL THE ENEMY HAS SURNDERED**—Suggested title.] An enormous light green Soviet tank with attached snow shovel filled with innumerable Nazi dead pursues several fleeing figures. The caption announces that the Soviet army has reached its national frontiers and that it will pursue the enemy until he is overtaken and surrenders.

Artist: A. Volkov.

[**CLEANING OF THE Dnieper Basin**—Suggested title.] Two hands grasp shovel that is scooping out Nazi figures with their equipment from the Dnieper region into the Black Sea. This poster is eye-catching because the hands and the shovel are painted vivid red.

Artist: M. Soloviev.

[**LEND LEASE**—Suggested title.] The upper part of the picture consists of two circles suggesting that the scene is viewed through binoculars. It shows a convoy of ships with anti-aircraft guns in action against attacking planes. Conspicuously displayed are the colors of the Union Jack and of Old Glory.

The lower part of the picture shows a pier and the unloading of supplies from a boat flying the American flag. The great number of boxes already unloaded on the pier are marked with the flags of the United States and of Great Britain.

This poster expresses the appreciation of the Soviet people for their receiving from the Allies—the United States and Great Britain—not only words of admiration for their gallant fight, but better still supplies of every kind. The inscription reads, "Greetings to the brave seamen of Great Britain and the United States of America, fighting against Fascist pirates."

Artist: K. Vialov. Text from the slogans of the May Day, 1944.

**THE DEADLINE HAS COME**—The determined figure of a Red soldier, with grenade in hand steps across the body of a dead German and through barbed wire to attack terrified Nazi soldiers. Smoke and flashing guns are seen in the background. The poster indicates the end of the siege of Leningrad and the Russian advances at the same front.

Artist: P. Sherkhmin. Verses: Vera Tuber.

Besides the twenty-six Windows of Tass posters, briefly described here, the Library of Congress has 104 more Russian War Posters of different types, which, including those about industrial and other subjects, make a total of 477.

GEORGE A. NOVOSSILTZEFF  
Government Publications Reading Room

## “But You Must Act”

THE large and important collection of the papers of General George Brinton McClellan was received by the Library as a gift from the General's son, partly in 1911 and partly in 1916. From this body of papers, rich and varied as it is, there has been missing these many years the letter written to McClellan by President Lincoln on April 9, 1862.

A few weeks ago the original of this letter, endorsed “From the President,” was purchased by the Library of Congress at the sale of the manuscripts of the Drexel Institute of Technology in Philadelphia. The text of the letter has been printed many times, but the purchase of the original “letter sent” offers an appropriate occasion to present an accurate text, with a photographic reproduction and a very brief account of the circumstances under which the letter was written.

General McClellan, to whom the letter was addressed, was born in 1826 and graduated from West Point in 1846. After creditable service in the Mexican War he was sent, in 1855, to the Crimea, as one of a military commission to study the war in Europe. In 1857 he resigned from the army and entered upon an active career of service to the railroads which then were planning to span the United States. Upon the outbreak of the war in 1861 he had become very shortly a major general, first in the Ohio militia, and then in the United States Army. Successful in a campaign in Western Virginia which, though of minor importance, stood out in contrast with the defeats sustained by the Union forces nearer Washington, McClellan was placed in command of the Army of the Potomac and, at the beginning of November, was appointed to be General-in-Chief of the Army, succeeding General Winfield Scott.

General McClellan built up the Army of the Potomac into a real fighting force, but the length of time that this required was viewed by many, including the President, with growing impatience. General McClellan planned to reach Richmond, the capital of the Confederate States, not by a direct march by land from Washington, but by a land-and-water route which looked to an attack by way of the "Peninsula" between the James River and the York River in Virginia. The Union Government was in control of Fortress Monroe and the navy could operate in the waters of the Chesapeake Bay and its tributary rivers. But when McClellan, having undertaken this campaign, and having been relieved of the command of all the other departments, continued to be delayed and to press for reinforcements, the President's irritation increased. There followed a series of letters and telegrams of which this famous letter is a part. In this letter the President endeavored to answer some of McClellan's complaints and to spur him to action. He softened his own chiding of the General; but the last words of the letter—"But you must act"—left no doubt as to what was expected.

Unfortunately McClellan's course was not satisfactory to President Lincoln. The Peninsula campaign was abandoned and McClellan was ordered back to Alexandria. The President had decided to reinforce General Pope, now in command of another army—the Army of Virginia. The story of Pope's failure need not be elaborated here. After the second battle of Bull Run, General McClellan was restored to the command of the Army of the Potomac, but under General Halleck as General-in-Chief. McClellan once more organized the army, but again was thought to be too slow in action and was finally relieved of his command, November 5, 1862.

On August 4, 1863, General McClellan presented a very lengthy report, designated as "No. 1," which covers the whole of his command in the war. This was divided into four periods. The Peninsula Campaign fell into the second period, and it was in his account of this that the letter to Mr. Lincoln was transcribed by or for General McClellan.

In his book, McCLELLAN'S OWN STORY, published in 1887, McClellan gave his view of this unfortunate controversy. President Lincoln's course is presented in great detail in volumes 4, 5 and 6, of Nicolay and Hay, ABRAHAM LINCOLN, A HISTORY (1890).

WASHINGTON, April 9, 1862

MAJOR GENERAL McCLELLAN,

MY DEAR SIR. Your despatches complaining that you are not properly sustained, while they do not offend me, do pain me very much.

Blencker's Division was withdrawn from you before you left here; and you knew the pressure under which I did it, and, as I thought, acquiesced in it—certainly not without reluctance.

After you left, I ascertained that less than twenty thousand unorganized men, without a single field battery, were all you designed to be left for the defense of Washington, and Manassas Junction; and part of this even, was to go to Gen. Hooker's old position—Gen. Banks' corps, once designed for Manassas Junction, was diverted, and tied up on the line of Winchester and Strausburg, and could not leave it without again exposing the upper Potomac, and the Baltimore and Ohio Railroad— This presented, (or would present, when McDowell and Sumner should be gone) a great temptation to the enemy to turn back from the Rappahanock, and sack Washington— My explicit order that Washington should, by the judgment of *all* the commanders of Army corps, be left entirely secure, had been neglected— It was precisely this that drove me to detain McDowell—

I do not forget that I was satisfied with your arrangement to leave Banks at Manassas Junction; but when that arrangement was broken up, and *nothing* was substituted for it, of course I was not satisfied— I was constrained to substitute something for it myself— And now allow me to ask "Do you really think I should permit the line from Richmond, *via* Manassas Junction, to this city to be entirely open, except what resistance [sic] could be presented by less than twenty thousand unorganized troops?" This is a question which the country will not allow me to evade—

There is a curious mystery about the *number* of the troops now with you. When I telegraphed you on the 6th saying you had over a hundred thousand with you, I had just obtained from the Secretary of War, a statement, taken as he said, from your own returns, making 108,000 then with you, and *en route* to you. You now say you will have but 85,000, when all *en route* to you shall have reached you— How can the discrepancy of 23,000 be accounted for?

As to Gen. Wool's command, I understand it is doing for you precisely what a like number of your own would have to do, if that command was away—

I suppose the whole force which has gone forward for you, is with you by this time; and if so, I think it is the precise time for you to strike a blow—By delay the enemy will relatively gain upon you—that is, he will gain faster, by *fortifications* and *re-inforcements*, than you can by re-inforcements alone—

And, once more let me tell you, it is indispensable to *you* that you strike a blow— *I am powerless [sic]* to help this— You will do me the justice to remember I always insisted, that going down the Bay in search of a field, instead of fighting at or near Manassas, was only shifting, and not surmounting, a difficulty—that we would find the same enemy, and the same, or equal, intrenchments, at either place— The country will not fail to note—is now noting—that the present hesitation to move upon an entrenched enemy, is but the story of Manassas repeated—

I beg to assure you that I have never written you, or spoken to you, in greater kindness of feeling than now, nor with a fuller purpose to sustain you, so far as in my most anxious judgment, I consistently can— *But you must act.*

Yours very truly

A. LINCOLN

[Endorsed:]

April 9, 1862

From

*The President*

ST. GEORGE L. SIOUSSAT  
Chief, Division of Manuscripts

## Review of the Quarter

### Fine Arts

DURING the last quarter, the Division has received by gift from the artist, eighteen original pen and ink drawings of the "Washington Scene" done for the *New Yorker* Magazine by Gluyas Williams. These cartoons, loaned to the Library for exhibition more than a year ago, have been a constant source of delight to many visitors, some of whom have returned more than once, bringing friends with them. Gluyas Williams is more than the clever cartoonist, he is an able draughtsman with a superb sense of design and his drawings are worthy of preservation for their artistry as well as their documentary interest. The titles reveal how completely the scene has been covered: "Committee Hearing—Open Session," "City Ticket Office," "Conference with the President," "Concourse, Union Station," "Senate Restaurant," "Hotel Lobby, 8:55 A. M.," "Press Conference at the White House," "White House," "Navy Department," "Business as Usual," "Emergency Structures, or Government Temporaries," "Home-ward Bound," "Traffic Circle," "Senate Gallery," "Rumor Hour," "To See Mr. Nelson," "Hotel Desk," "Union Station," "The Library of Congress" (given to the Library some time ago), the "National Gallery" and the "National Airport," which belong to these two institutions, complete the series.

Three meetings of the Pennell Fund Committee have been held in New York, and the following prints selected for purchase for the Joseph and Elizabeth Robins Pennell Collection:

## American

Botke, Cornelis: "San Francisco." Etching.  
Boyer, Louise: "Monastery Hill" (Pittsburgh). Drypoint.  
Fabri, Ralph: "In Search of Healing." Etching.  
Geyer, Harold L: "The Court of St. Sebastian, Troyes." Etching.  
Gorsline, Douglas W.: "The Lost Beach." Etching.  
Hanscom, Trude: "Mañana Village." Aquatint and drypoint.  
Higgins, Eugene: "Bewilderment." Etching.  
Hoffman, Irwin D.: "Lace Makers—Puerto Rico." Etching.  
Hugo, Ian: "Bird of Divinity." Engraving (Miniature).  
Huntley, Victoria Hutson: "Night." Engraving.  
Jaediker, Max: "Mister April." Etching (Miniature).  
Merrick, Richard L.: "House of Refuge." Etching.  
———: "A Quiet Backwater." Etching.  
Nason, Thomas W.: "North Plain Meadow." Engraving.  
———: "The Farm." Engraving.  
———: "The Millsite." Engraving (Miniature).  
Philbrick, Margaret Elder: "Pigs in Winter." Etching.  
———: "Willows along the Charles." Etching.  
Rocker, Fermin: "Willows." Etching  
Roth, Ernest D.: "Courtyard, Gubbio, Italy." Etching.  
Schultheiss, Carl M.: "In the High Mountain." Etching.  
———: "Off to the Market." Etching.  
———: "Children Playing." Engraving (Miniature).  
Tait, Agnes: "June in Santa Fe." Lithograph.  
Thal, Sam: "New Hampshire Barn." Drypoint.

## British

Brockhurst, Gerald: "Siena." Lithograph  
Cameron, Sir D. Y.: "Dieppe Castle." Etching (R. 274)  
———: "Old Houses, Greenock." Etching (R. 59)

## French

Carrière, Eugène: "Alphonse Daudet." Lithograph. (Del. 16)  
———: "Maternité." Lithograph (Del. 38)  
Daumier, Honoré: "Ne vous y frottez pas!!" 1834. (Del. 133)  
Forain, Jean Louis: "La Femme Adultère." Etching.  
Jacque, Charles Emile: "Paysage. Hiver. Lisière de Forêt." Etching.  
———: "Cerf, d'après Barye." Etching.  
Toulouse-Lautrec, Henri de: "Lender Assise." Lithograph. (Del. 163)

## Spanish

Fortuny, Mariano: "Garde de la Casbah à Tetuan." Etching.

—: "Famille Marocaine." Etching.

Goya y Lucientes, Francisco: "Bravo Toro!" Lithograph. (Del. 287)

Of particular interest are the Daumier and Goya prints. "Ne vous y frottez pas!!," one of the most beautiful and sought after of Daumier's lithographs, was a protest against the threatened curb on the freedom of the press. It was one of five drawn by the great French caricaturist in 1834 for *L'Association Mensuelle*. According to Delteil, the frequent fines imposed on the political weekly *La Caricature* by the Government of July tied up, at least temporarily, the funds of the director, who, in order to circumvent the inconveniences created by these unforeseen expenses, had made an appeal to the good will and talent of his collaborators in asking them to do a series of large drawings on stone which he published under the title *L'Association Mensuelle*, and sold at one franc apiece. Altogether, only 24 lithographs were published; the project was abandoned when the public Treasury proposed to put a tax on them, for the tax would have absorbed the profits, and the prints themselves would have been defaced by the stamp.

"Bravo Toro!" (The picador raised on the horns of a bull) is one of the series of four lithographs called "Los Toros de Burdeos," which Goya made in 1825 while living in voluntary exile in Bordeaux. Although he was nearly eighty years of age, they show no weakening of his power as an artist; they are considered among the great masterpieces of lithography. In **LITHOGRAPHY AND LITHOGRAPHERS**, Joseph Pennell said of them:

The bull ring was his special province. He knew it as no one but a Spaniard could; he felt the splendor of its emotional drama as none but an artist ever will; and he filled his lithographs with the colour and life of the arena. The sun shines down upon the ring with its lurching bulls and quick-footed men, rich warm colour suffuses the shadows. It is not a mere pale memory of the gorgeous spectacle he has given, but the spectacle itself, palpitating with light and heat, dazzling in its strong contrasts of sunshine and shadow, brilliant with the brilliancy of the South.

We have recently purchased for the Pictorial Archives of Early American Architecture a collection of architectural photographs, representing the work of some fifty great American architects, from the late eighteenth to the early twentieth century. Included are residences (cottage to villa), churches and public buildings, in styles ranging from the Classic and Gothic to that of Frank Lloyd Wright. This collection will augment and illustrate the file already established on early architects, which also includes the biographic data compiled by the Art Unit, Library of Congress Project.

## Manuscripts

### Autograph Miscellanies

MORE than usual interest attaches to a group of thirty-five letters written by cardinals of the Roman Church, mostly Italian, and principally of the sixteenth century. There are several letters of congratulation or condolence and acknowledgments of appointments or courtesies received. There are letters addressed to members of various illustrious families, the Pallavicini of Padua, the Lampugnani of Parma and the Vettori of Florence, and to the Prior of Sassoferato. There is a letter from Cardinal Bonzi, chaplain to the Queen of France; and also one from Cardinal Vincentio Laureo to Sperone Speroni, which refers to letters which the cardinal was forwarding between Tasso and Speroni. This group of documents usefully supplements the letters and papers of thirty-two popes and twelve cardinals found in the John Boyd Thacher collection of papers of European notables, already in the Library of Congress.

A collection of American and British autographs and engravings, 1803-1916, includes fifty letters and documents of eminent British and Scottish generals, nobles, authors, statesmen, educators, architects, artists and journalists. Among these are the Marquis of Anglesey, Alfred Austin, William Black, Herbert Gladstone, P. Montague Butler, Robert F.

Gourlen, the Earl of Glasgow, the Duke of Cambridge, John Gillies, Joseph Goodall, Edward Meyrick Goulburn, Josephine E. Butler, Philip H. Gosse, Sir Francis C. Burnand. Twelve items in the collection represent American divines, among whom are Stephen H. Tyng and Joseph P. Thompson.

### The Colonial Period and the British Empire

A valued addition to material relating to the British colonization of North America is a volume of handwritten transcripts of petitions, letters and other documents of Sir Ferdinando Gorges, covering the period from 1595 to 1646. This includes letters of Gorges to the King of England, the Privy Council, the Earl of Essex, Lord Burghley, Sir Robert Cecil, Lord Fairfax, Sir Walter Raleigh and many other persons of importance. The material was collected and the volume compiled for the late James Phinney Baxter, who used it in the preparation of his three volumes entitled **SIR FERDINANDO GORGES AND HIS PROVINCE OF MAINE**.

Twelve letters and documents of the years 1784 to 1809 are related to the plans of the British East India Company which proposed to unite with the Royal Philippine Company and asked the aid of the British government in their scheme to develop the British export trade at the expense of that of France and Spain.

### Presidents of the United States

During recent months the holdings of papers of the Presidents of the United States have been expanded chiefly for the later period of our national history. In the case of the early presidents additions have been for the most part copies of single letters. A notable exception is a microfilm copy of all the letters of Thomas Jefferson in the collection of the New York Historical Society. The most important group consists of Jefferson's letters to Albert Gallatin found in the Gallatin Papers.

There has been acquired also a letter of James Monroe, written in the third person to a Mr. Pinkerton, October 6,

1806. Two letters of Abraham Lincoln have been added to the collection. One, dated March 30, 1864, is addressed to William Windom, then a member of the Indian Committee in the House of Representatives. In this the President asked Mr. Windom to "see & hear Rev. Whipple, about Indians. He has much information on the subject." This, in all probability, was the distinguished Bishop of Minnesota, whom the Indians called "Straight Tongue." The other letter of Abraham Lincoln is that to General McClellan, April 9, 1862, a detailed account of which is given elsewhere in this issue of the *QUARTERLY*.

Two account books of the tailor shop in Greeneville, Tennessee, kept by Andrew Johnson, who later became President, have been recently purchased. A full description of these is reserved for a later issue of the *QUARTERLY*.

A valued gift is that of the letter of General Ulysses S. Grant, January 19, 1869 to General William T. Sherman. This relates to a photograph of President Lincoln, General Sherman and others, taken by Healy. Another interesting letter is that of President Garfield to William Windom, March 31, 1881, regarding an important matter of patronage in the State of New York.

An unusual group is made up of the typewritten copies of letters to Mrs. Don M. Dickinson, written by Mrs. Emma C. Folsom, Mrs. Frances Folsom Cleveland and Miss Elizabeth Rose Cleveland. The letters, chiefly of social interest, fall within the period 1888 to 1900.

For the twentieth century only a few items have been added to the Presidential collection. One of these is a typewritten copy of "America's Need for a Supreme Dictator, An Interview with Senator Harding by Richard Barry," with comments written by President Harding in pencil. Of President Franklin Delano Roosevelt's papers presented or deposited are the following: His address of acceptance of the nomination of the President of the United States by the Democratic Party at Chicago, July 2, 1932, as transcribed by various operators; three drafts of his inaugural address of March 4,

1933, one of which was written and signed in pencil with a statement as to the date of writing; and his prayer delivered over the radio on June 6, 1944, the night of the invasion of Normandy by the Allies.

### United States, Political

To the large collection of papers assembled by John Cleves Short, relating to the Short, Symmes and Harrison families, described at some length in the last issue of the *QUARTERLY*, an important addition has been made.

President Washington's nomination of William Short to be Chargé d'Affaires in France when Mr. Jefferson was planning to return to this country, was, apparently, the first nomination made to the Senate by President Washington. Mr. Jefferson's return was delayed, and so was the issuing of a commission. This was signed April 20, 1790 both by the President and by the newly appointed Secretary of State, Thomas Jefferson.

Another commission to William Short is that dated July 11, 1794 as Commissioner Plenipotentiary to negotiate a treaty with Spain in regard to the navigation of the Mississippi River.

A third commission, signed by President Jefferson and by James Madison, Secretary of State, September 8, 1808, followed the nomination of Short as Minister to Russia. The Senate refused, however, to confirm this appointment.

Equally interesting is an authorization by Secretary of the Treasury, Alexander Hamilton, giving Short power to negotiate a loan in France for \$14,000,000 on the credit of United States.

There is also the passport, issued to Short, by the French Republic, December 29, 1792, bearing the signature of Pierre Helène Marie le Brun.

Entirely different but of no less interest is the letter written by Edward Everett to William Short July 5, 1831 in which Everett made inquiry with regard to the organization of the Phi Beta Kappa Society at William and Mary College.

Short in his college days at William and Mary had been President of that Society.

### United States Civil War

Items which expand the collections of the Civil War period include a letterpress book containing copies of letters written by members of the staff of the Office of Engineers, with respect to the defense of Washington south of the Potomac in the period May 9, 1862 to June 6, 1865. Many of the letters were written by Edward Frost.

Another Civil War item, an addition to the papers of Joshua Lawrence Chamberlain, is a letter from H. N. Warren, July 7, 1888 in which the latter enclosed a map of the Confederate picket line at the Battle of Five Forks and a narrative of events in June, 1864.

### United States World War II

Letters and papers relating to World War II have begun to reach the Division of Manuscripts.

A conspicuous illustration is found in the papers recently received of Raymond Gram Swing, noted commentator and analyst. These consist of typewritten or mimeographed copies, often with many pencil corrections, of Mr. Swing's broadcasts over the radio, mainly on the circuits WOR, WOL and WMAL. The scripts extend from November 1936 to June 1943 inclusive. The broadcasts have been listed by date and fill thirty-one of the Division's box portfolios.

From England comes an addition to the papers of Douglas Cockerell, given by his brother, Professor T. D. A. Cockerell of California, covering the years 1940-1944. This collection includes three articles written by Douglas Cockerell and twenty-seven letters (typescript or mimeograph copies) addressed to his brother. The letters present highly interesting reports of happenings in the town of Letchworth, in the British Isles, and in Continental Europe, with topics ranging from billeting, feeding, clothing and housing a civilian popula-

tion, prospects of invasion, destruction of property, rationing and the fortitude of the British people.

Robert Thompson, a British radio operator, was the writer of a brief account, simply told, of his experience on an English troop ship which carried American troops for the landing in North Africa in December, 1942. He calls the manuscript "When we landed the Yanks at Oran." The account was written at sea on the steamship *Rangitata*, July 8, 1944. At the end the author has added some verses. "This poem," he writes, "was conceived in the height of the action and was finished at sea four days later."

The typescript manuscript, with autograph corrections, corrected galleyproof and proof sheets of *SHORT CUT TO TOKYO; THE BATTLE OF THE ALEUTIANS*, by Corey Ford, have been presented to the Library. The material dates from 1943.

#### United States, Miscellaneous

The Library has received a large addition to the papers of Eugene Gano Hay. These supplement the earlier collection received in 1929.

The papers of Amos Richards Eno Pinchot, lawyer and publicist, have been presented to the Library by Mrs. Pinchot. For the present restricted, they will offer to historical students a collection rich in varied interest representing the correspondence and writings of a man devoted to the promotion of many endeavors for the betterment of the world in which he lived.

To Walter Francis Willcox, economist and statistician, the Library has been indebted for the gift of a small group of the papers of J. C. G. Kennedy, Superintending Clerk of the United States Census of 1850. Recently Dr. Willcox has made the more valuable contribution of his own personal papers. For the present under restrictions, these will ultimately become of great importance to students of the social development of the United States, and to those interested in the application of economic and social problems of statistical methods. The list of those who corresponded with Dr. Willcox affords an impressive roster of the best minds of his generation.

In the eighteenth and nineteenth centuries ministers often combined their pastoral duties with business. According to his papers, the Reverend Theophilus Harris, 1763-1841, was no exception. The collection includes seven account books dealing mainly with his mercantile business in Alexandria, Virginia, 1794-1805. The account books begin with the itinerary of Mr. Harris and his bride from Wales to Alexandria, Virginia, with a list of the things they brought with them. Also, there is a catalogue of books at Gwrynfry, Wales and at Alexandria, Virginia, his "Thoughts on Emigration," 1793, a volume of poems and fifty-seven letters and documents. Only a few of the items relate to his work as a Baptist minister in Philadelphia.

Some papers pertaining to the Andes-Amazon Expedition of 1935-1936 constitute a collection of unusual and varied interest. Captain Eric Erskine Loch was the leader of this expedition which was initiated under the auspices of the Museum of the American Indian in New York. In 1938 Captain Loch published **FEVER, FAMINE AND GOLD**, covering the adventures and discoveries of the "Andes-Amazon Expedition in the Unchartered Fastnesses of a Lost World in the Llanganatis Mountains." The material includes correspondence, financial statements and copies of notes taken in the field and is as revealing in regard to the hopes and fears of the individuals who made up the expedition as it is in regard to the work accomplished.

### Literary Manuscripts

Literary manuscripts recently received by the Library of Congress are, for the most part, gifts. They vary as to form and type of composition. Included is a manuscript attributed to Jean Capperonnier, entitled, "Les Poésies d'Anacréon de Théos, et celles de Sapho de Lesbos . . ." 1759; translations by Myers O'Hara and John Hervy of **MYTHOLOGIC SCENES, THE EPIGRAMS OF NOSSIS, GRAFFITI INSCRIPTIONS ON THE WALLS AND TOMBS OF POMPEII** and **TEFAREUTE SONGS OF TAHITI**, in two volumes; a typewritten copy of a letter from

Edgar Allen Poe to E. Davis, written from Richmond, Virginia, December 7, 1847; and a typewritten manuscript with autograph corrections of **GEORGE WASHINGTON CARVER: AN AMERICAN BIOGRAPHY**, by Rachman Holt, published in 1943. Also to be mentioned are an autograph poem of Mrs. Sanial Gill entitled "The Little-Known People (To the Men, Women and Children of Russia)," written in 1944, and the papers of Raymond E. F. Larsson, poet and journalist, which consist of poems and letters written by him, 1935-1944.

## Orientalia Division

In the current quarter 662 items, including twelve microfilms, on India, Tibet, Ceylon, Burma and Southeast Asia have been received. These represent new titles in the Library of Congress card catalog.

The following subjects and regional fields have been emphasized in the quarter: agriculture, economics, history, literature and language, politics, periodicals and newspapers, philosophy and religion, Netherlands East Indies and Burma.

Since most of the countries of Southeast Asia are occupied, no items from this area have been received. Most of the current acquisitions on this area were published either in America or in England.

Of interest in the microfilms acquired are several very rare editions of literary works:

Śāsvata. **THE ANEKĀRTHASAMUCHCHAYA OF ŚĀSVATA.** Edited with introduction . . . critical notes, glossary . . . and an appendix containing a rare lexicon named *Ratnakośa* [Bhāskara's *Nānārtharatnamālā*] by Krishnaji Govind Oka. Poona, Oriental Books Supplying Agency, 1918. viii, 90 p.

Hemacandra. ***Trisastiśalākāpuruśacaritra.*** Bhavnagar, Śrījainadharmaprāasāraka Sabhā, 1905-1909. 6 v.

Appaya, Dikshita. **KUVALAYĀNANDA KĀRIKĀS OR THE MEMORIAL VERSES** of Appaya Dikshita's Kuvalayānanda. Edited and explained with an English . . . translation by P. R. Subrahmanyamā. Calcutta, J. N. Banerjee and Son, 1903. xiii, 173, iv p.

Positive copies of these as well as other rare Indic works on microfilm can be secured from the Library of Congress at reasonable cost.

Other acquisitions of special interest are:

#### INDIA AND CEYLON

Barker, F. A. **THE MODERN PRISON SYSTEM OF INDIA**, a report to the department, the progress of prison reform in India during the twenty years following the publication of the report of the 1919-1920 Indian jails committee. London, Macmillan and Co., 1944. 139 p.  
Gadgil, Dhananjaya Ramchandra and Sovani, N. V. **WAR AND INDIAN ECONOMIC POLICY**. [2d ed.] Poona, published by D. R. Gadgil for the Gokhale Institute of Politics and Economics, 1944. 160 p.

An accurate estimate.

Gandhi, Mohandas Karamchand. **THE INDIAN DEMAND AND BRITISH POLICY**; correspondence between Mahatma Gandhi and the viceroy, released on the 10th February, 1943, by the government of India with its own statement; published with explanatory introduction and comment by the India league. London, 1943. 19 p.

The correspondence reveals the psychological struggle between Gandhi and the Crown.

Guha, B. S. **AN OUTLINE OF THE RACIAL ETHNOLOGY OF INDIA**. Calcutta, The Indian Science Congress Association, 1937.

Brief but thorough.

Hill, Archibald Vivian. **INDIA—SCIENTIFIC DEVELOPMENT OR DISASTER**. London, India-Burma Association, 1944. 11 p.

Tells what the Government of India must do, if it isn't already too late.

India. Survey of India Dept. **GLOSSARY OF WORDS IN VARIOUS INDIAN AND OTHER ASIATIC LANGUAGES USED ON SURVEY OF INDIA MAPS . . .** Calcutta, Survey of India, 1940. 27 p.

**THE INDIAN PUBLIC SCHOOL**; an outline of the aims of members of the Indian public schools conference . . . London, Oxford University Press, 1942. 90 p.

Throws further light on the educational problem.

**INDIAN WHO'S WHO**. Bombay, Yeshanand and Co.

The best of the various lists of this kind.

Jhaveri, K. M. **DEVELOPMENT OF GUJARATI LITERATURE**, A. D. 1907-38 . . . Bombay, 1941.

The first good account of the extensive Gujarati literature to be published in English.

Jones, Daniel. **THE PROBLEM OF A NATIONAL SCRIPT FOR INDIA**. Lucknow, The Pioneer Press; Hertford, Eng., S. Austin and Sons, 1942. 17 p.

A national script for India sooner or later is imperative. Mr. Jones makes some valuable suggestions.

## INDIA AND CEYLON—Continued.

THE BHAGAVAD GITA, translated and interpreted by Franklin Edgerton . . . Cambridge, Mass., Harvard University Press; London, H. Milford, Oxford University Press, 1944. 2 v.

A beautifully printed work by the leading American authority on the Bhagavad Gītā.

[Milindapañho] Pali text, edited in Devanāgarī characters for the first time with various readings and two indexes by R. D. Vadekar . . . Bombay, University of Bombay, 1940. xvi, 440 p.

Pybus, John. ACCOUNT OF MR. PYBUS'S MISSION TO THE KING OF KANDY, IN 1762 . . . Colombo, W. Skeen, Government Printer, Ceylon, 1862. 113 p.

An interesting historical record.

Ray, Annadasankar and Ray, Lila. BENGALI LITERATURE. Bombay, published for the P. E. N. All-India centre by the International Book House, Ltd., [1942].

A brief and very sympathetic account.

Raverty, Henry George. A DICTIONARY OF THE PUKHTO, PUSHTO, or LANGUAGE OF THE AFGHANS . . . [2d ed.] London, Williams and Norgate, 1867. 2, xxiv, 1166 col.

One of the few existing texts for the study of the Afghan language.

Saran, P. THE PROVINCIAL GOVERNMENT OF THE MUGHALS (1526-1658). Allahabad, Kitabistan, [1941]. 483 p.

A good political study of an important period in modern Indian history.

Sovani, N. V. THE POPULATION PROBLEM IN INDIA; A REGIONAL APPROACH . . . Poona, published by D. R. Gadgil at the Gokhale Institute of Politics and Economics, 1942. xiv, 221 p.

This is among the best studies of a perplexing problem.

## BURMA

Baxter, James. REPORT ON INDIAN IMMIGRATION. Rangoon, Supt., Government Printing and Stationery, Burma, 1941. 192 p. Maps and tables. (Microfilm)

Official government of Burma investigation of Indians resident in Burma. Known as the "Baxter report." Valuable statistics, tables and maps.

Burma. Information Offices. BURMA HANDBOOK. Simla, Govt. of India press, 1943. i, 126 p. 11 maps.

A timely source presenting important facts about the geography, population, races, industry, communications, and politics of Burma. The Who's Who and gazetteer sections are of special value.

## INDOCHINA

Janse, Olov R. T. **THE PEOPLES OF FRENCH INDOCHINA.** City of Washington, The Smithsonian Institution, June 12, 1944. iv, 28 p.; 25 plates, 1 map.

Primarily a study in anthropology and ethnology with a brief introduction about the geography, climate, natural resources, transportation, and history of the country.

Stern, Jacques. *Les colonies françaises, passé et avenir.* (Bibliothèque Brentano's études historiques, économiques et sociales). New York, Brentano's, 1943. xix, 397 p.; 1 map, appendices, bibliography, index.

Summary of the French colonial policy from time of Richelieu to the present. Discussions of French colonies in Africa, Tunisia, Morocco, the Sudan; and in the Far East: Indochina, and Pacific Islands. Statistics in appendices.

## MALAYA

Winckel, E. F. **HANDBOOK OF THE MALAY LANGUAGE** containing phrases, grammar, and dictionary, with special attention to military and vocational requirements. South Pasadena, Calif., P. D. and Ione Perkins, 1944. viii, 183 p.

A handbook dealing primarily with the conversational language. The Dutch Romanization is employed.

## N. E. INDIES

Mook, H. J. van. **THE NETHERLANDS INDIES AND JAPAN, THEIR RELATIONS, 1940-1941.** London, G. Allen and Unwin Ltd., (1944). 114 p.

The relations are limited to political and economic affairs prior to the outbreak of war.

## PACIFIC ISLANDS

Mead, Margaret. **COMING OF AGE IN SAMOA**, a study of adolescence and sex in primitive societies. Harmondsworth, Middlesex, England, New York, Penguin books, (1943). vii, 185 p; index.

Now available in the popular Penguin series.

## PHILIPPINES

Barton, Roy Franklin. **THE KALINGAS, THEIR INSTITUTIONS AND CUSTOM LAW.** (Ifugao, P. I., 1941) ii, 211 p.

Study in ethnology concerning a people in northern Luzon, giving special attention to their established traditions, beliefs, and customs. A twelve page glossary closes the work. On the same pattern as the Beyer-Holleman Series on Philippine Customary Law.

## THAILAND

Landon, Margaret. **ANNA AND THE KING OF SIAM.** New York, John Day co., (1944). vi 391 p. illus., map.

An unusual novel which gives one a good view of royalty, social life, and customs in the country of Thailand.

\*McFarland, George Bradley. **THAI-ENGLISH DICTIONARY.** Stanford Univ., Calif., Stanford Univ. Press; London, Oxford univ. press, (1944) xxi, 1019 p.

This is a photolithographed edition of the original, which was formerly published in Bangkok a few months prior to the Japanese invasion. The work is encyclopedic in nature, containing much material relating to flora and fauna with scientific terms.

## GENERAL

Lasker, Bruno. **PEOPLES OF SOUTHEAST ASIA.** Prepared under the auspices of the American Council of the I. P. R. New York, Alfred A. Knopf, 1944, viii, 288, x p.; index.

The need for world cooperation is stressed. Final chapter: Possibilities of Regional Collaboration.

## New Serials

**T**HE following new publications have been received by the Library in the period July 1-December 31, 1944.

### Periodicals

**ACTION.** bi-mo. v. 1, no. 1, Nov. 1944. National League of Women Voters, 726 Jackson Place, Washington 6, D. C. President: Anna Loes Strauss. Editor: Iola O. Hessler.

**AMERICAN AVIATION TRAFFIC GUIDE; UNITED STATES AND FOREIGN AIRLINE SCHEDULES, FARES AND INFORMATION.** mo. v. 1, no. 1, Oct. 1944. American Aviation Associates, Inc., American Bldg., Washington 4, D. C. Wayne W. Parrish, editor and publisher. Editorial office: 139 North Clark St., Chicago 2, Ill. \$5.00 a yr.

**THE AMERICAN JEWISH JOURNAL: A PERIODICAL OF OPINION.** bi-mo. v. 1, no. 1, Oct.-Nov. 1944. David Mondzac, editor and publisher, 1203 National Press Bldg., Washington, D. C. \$1.00.

**ARMY & NAVY GRINS.** Every 6 weeks. \$1.20 a yr. 19 cm. v. 1, no. 1, Feb. 1944. Alfred Harvey Publications, 67 West 44th St., New York 18, N. Y. Editor: Leon Harvey.

**BEST YEARS; A GUIDE TO LIVING FOR THE OLDER PERSON.** q. \$1.00 a yr. 23 cm. v. 1, no. 1, Autumn 1944. Best Years, Inc., Smithtown Branch, N. Y. Editor: Katherine Molinoff.

**BOXER BRIEFS.** mo. multigraphed. \$5.00 a yr. v. 1, no. 1, Oct. 1, 1944. Boxer Briefs Publishing Co., Lemont, Ill. For Boxer breeders and devotees.

**C. I. E. JOURNAL.** semi-annual. \$1.00 a yr. v. 1, no. 1, Apr. 1943. 23 cm. Chinese Institute of Engineers, American Section, Room 1215, 119 West 57th St., New York. President: Liang-Fu Chin. Membership: Dr. Chen-Hsu T'ang, Suite 1918, 630 5th Ave., New York.

**CQ: THE RADIO AMATEUR'S JOURNAL.** 24 cm. \$0.25 each. v. 1, no. A, Sept. 1944. Radio Magazines, Inc., 342 Madison Ave., New York 17, N. Y. President: John H. Potts.

*Les Cahiers de libération.* Publiés en France sous l'occupation Nazie et édites et diffusées en Afrique Française par La Revue Fontaine, 43 Rue Lys du Pac, Alger. 20 fr. each. 21½ cm. 1, Sept. 1943. Les Cahiers de libération paraîtront aussi régulièrement que les circonstances le permettront, sont vendus au profit de la résistance française.

**CANDY INDUSTRY; the NEWSPAPER OF CONFECTIONERY BUSINESS.** bi-weekly. v. 1, no. 1, Aug. 19, 1944. Food Trade Journals, Inc., 8 West 45th St., New York 19, N. Y. Don Gussow, editor and publisher.

**CLASSROOM CLIPPER.** Free to teachers. v. 1, no. 1, Oct. 1944. Pan American World Airways, 135 East 42nd St., New York 17, N. Y. Address correspondence to Educational Director.

*Cronica; Semanario Independiente.* w. v. 1, no. 1, May 11, 1944. Director: Juan Duch, Jr., Calle 63, no. 512 altos, Mérida de Yucatan, Mexico.

**THE GLAMOURGRAPH.** q. \$0.25 each. Fall issue, 1944. Ruth Harrison, 6641 N. E. Sandy Blvd., Portland, Or. Glamourgraph is the registered trademark of photographs made by W. R. Harrison and Ruth Harrison.

**Hi! MONTHLY FOR HIGH SCHOOL MEN.** 22½ cm. v. 1, no. 1, Aug. 1944. Diamond Sales Corp., 512 5th Ave., New York 18, N. Y. V. Perry, editor. Formerly Sport Shorts.

**THE HISTORICAL JOURNAL;** a compendium of history, genealogy, biography. q. \$4.00 a yr. v. 1, no. 1, Fall 1944. The Historical Journal, 3616 Fairmount St., Dallas 4, Tex. Editor and publisher: Ernest Emory Bailey.

**INDUSTRIAL QUALITY CONTROL.** bi-mo. \$2.00 to members; others \$6.00. v. 1, no. 1, July 1944. Society of Quality Control Engineers in cooperation with the University of Buffalo, Crosby Hall, University of Buffalo, Buffalo 14, N. Y.

**THE JEWISH SCHOOL AND DEMOCRACY.** mo. 20 cm. v. 1, no. 1, Feb. 1943. Adar 1, 5703. The United Synagogue of America, 3080 Broadway, New York, N. Y. Editor: Dr. Samuel Sussman. Associate editor:

Abraham Segal. For rabbis, principals and teachers in Jewish schools, published for the purpose of stressing the teaching of democratic ideals. Issued by the Committee on the Child of the United Synagogue Mobilization for Victory.

THE JOURNAL OF PARENTERAL THERAPY. q. v. 1, no. 1, Fall, 1944. Science Publications Council under grant from Hospital Liquids, Inc. Editorial offices: 10 Downing St., New York 14, N. Y. Address other communications to Science Publications Council, 1475 Broadway, New York. Managing editor: Justus J. Schifferes. This issue appears as a "journal within a journal" in the Sept. 1944 number of Surgery, Gynecology and Obstetrics.

THE LABOR JOURNAL QUARTERLY. v. 1, no. 1, Sept. 1944. Ohio Valley Trades and Labor Assembly and the Building and Construction Trades Council. 24 Twentieth St., Wheeling, W. Va. Dedicated to labor management cooperation. Local unions of the Assembly and the Council are affiliated with the American Federation of Labor.

LIP PARADE. 19 cm. \$0.25 each. [v. 1, no. 1, 1944.] Green Publishing Co., 250 West Broadway, New York.

LITERATURE IN SOCIAL WORK; A SELECTED BIBLIOGRAPHY. mo. except July and Aug. multigraphed. \$0.50 a yr. v. 1, no. 1, Mar. 1944. Social Planning Council Library, 613 Locust St., St. Louis 1, Mo. Prepared thru the cooperation of the Social Planning Council Library, the Library of the George Warren Brown Department of Social Work of Washington University, and the School of Social Service of St. Louis University.

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